10 FEBRUARY 1965 2s.6d.

& BYSTANDER

A Valentine for debutantes

'Terylene' goes sweet-stuff

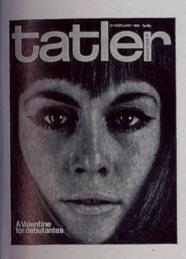


10 February 1965 2s 6d weekly

tatler

and bystander volume 255 number 3311

EDITOR JOHN OLIVER

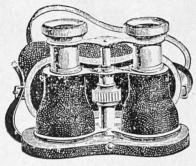


The girl with the Valentine hairdo achieves it with a wig by Rose Evansky, and it's an appropriate choice since the feast of St. Valentine is celebrated this week. February is also the month when plans get laid and dates get fixed for the London season. Turn to page 248 for Muriel Bowen's list of private parties and dances for the summer of '65. In the fashion section Unity Barnes picks clothes for the season, Counterspy goes shopping for stationery on page 262, and Evelyn Forbes reports the beauty news from Paris on page 276. Good Looks on the cover includes Pink Suits You lipstick, Honey/Velvet GlamOtint Foundation, Touch of Gold powder, brown Eye Lina, Auto Mascara and Eyebrow Pencil, all from Cyclax. The cover idea was devised and photographed by Tony Evans

GOING PLACES	238 240 242	In Britain To eat: <i>by John Baker White</i> Abroad: <i>by Doone Beal</i>
SOCIAL	245 248 254 255	
FEATURES	256 258	The social ringmaster: by J. Roger Baker, photographs by John Timbers The road to Ephesus: by Peter Carvell, photographs by Richard Swayne
COUNTERSPY	262	Social desk: by Angela Ince
FASHION	264	Out and about: by Unity Barnes, photographs by Dmitri Kasterine
VERDICTS	272 273 274 274 275 275	
GOOD LOOKS	276	The new faces of Paris: by Evelyn Forbes
WEDDINGS	277	
DINING IN	278	What is a fricassée?: by Helen Burke
MOTORING	279	This desirable freehold: by Dudley Noble
MAN'S WORLD	280	From head to toe: by David Morton
ANTIQUES	284	Pictures on glass: by Albert Adair

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GOING



PLACES

SOCIAL & SPORTING

The Queen Mother will attend the Royal Film Performance of Lord Jim, Odeon Leicester Square, 15 February, in aid of the Cinematograph Trades Benevolent Fund.

Cambridge Union Society 150th Anniversary debate and dinner, 13 February.

Cottage Homes Ball, Grosvenor House, 15 February.

Ladybird Ball, Savoy, in aid of the Pestalozzi Village, 17 February. (Tickets, £3 3s., from the Organizer, 29 Lissenden Mansions, Lissenden Gardens, N.W.5. GUL 4352.)

Fashion Show, Europa Hotel, Grosvenor Sq., 6 p.m., 24 February. (Tickets, £1 10s. from the National Deaf Children's Society, HUN 3251.)

George Washington Birthday Ball, the Dorchester, 24 February. (Details, swi 2019.) Hunt Ball: Vine, Corn Exchange, Newbury, 26 February. Point-to-points: United Services, Larkhill; Buccleuch &

Jed Forest, Friars Haugh; Cambridgeshire Harriers, Cottenham, 20 February. Garth & S. Berks, Tweseldown; New Forest Hunts, Larkhill; Newmarket & Thurlow, Moulton; N. Ledbury, Suckley; S. Durham, Sedgefield, 27 February. South Notts, 5 March.

RACE MEETINGS

Steeplechasing: Plumpton, today; Warwick, 11; Sandown Park 12, 13; Taunton, Wetherby, 13; Leicester, 15, 16; Fontwell Park, 17; Wincanton, 18 February.

MUSICAL

Covent Garden Opera; Arabella, tonight, 12, 15, 18 February (last perfs.), 7 p.m.; Turandot, 13, 16, 19 February, 7.30 p.m. (cov 1066.)

Royal Ballet, Covent Garden. Romeo & Juliet, 13, 17 February, 7.30 p.m.; Coppelia, 13 February, 2 p.m.

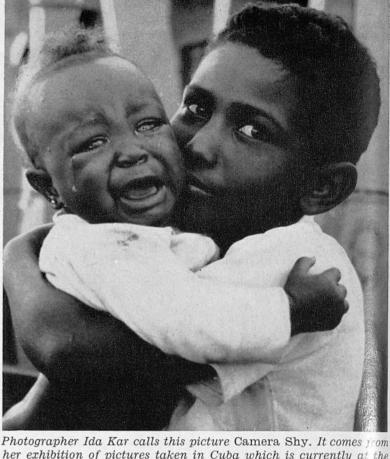
Royal Festival Hall. New Philharmonia, cond. Pope, 8 p.m., tonight; Amadeus String Quartet, 8 p.m., 11 February; L.S.O., cond. Davis, 8 p.m., 12 February, cond. Solti, 7.30 p.m., 14 February; Duke Ellington, 6.15 & 9 p.m., 13 February; Stefan Askenase (piano), 3 p.m., 14 February; Film An Evening With the Royal Ballet, 8 p.m., 15 February. (WAT 3191.)

Sadler's Wells Opera. La Belle Hélène, tonight, 12, 18 February; Faust, 11 February; Carmen, 13 February; Hansel & Gretel, 16 February; A Masked Ball, 17 February. (TER 1672/3.)

Royal Albert Hall. Bach Choir & L.S.O., cond. Willcocks and Guest, in Britten's War Requiem, 7.30 p.m., 15 February. (KEN 8212.)

Law Society's Hall. Fou. Ts'ong (piano), 6.30 p.m., 16 February. (Tickets 9s. 6d. WEL 8418.)

Wigmore Hall. London Piano-



Photographer Ida Kar calls this picture Camera Shy. It comes from her exhibition of pictures taken in Cuba which is currently at the Hamilton Galleries, St. George Street, Hanover Square, until 13 February. The exhibition moves on 15 February to the Metropolitan Borough of Stepney Central Library until the 27th

forte Series, Mercedes Olivera, 3 p.m. 14 February. (WEL 8418.) Lunchtime concert, Wigmore Hall. Trevor Ling (baritone), Courtney Kenny (piano), 1.5 p.m., 11 February. (Adm: 2s. 6d., students, 1s.)

ART

Tate Gallery. The Peggy Guggenheim Collection, to 7 March. Royal Academy Winter Exhibition, Burlington House. Paintings from the Paul Mellon Collection, to 28 February.

Vasquez Del Rio, Madden Galleries, 69 Blandford St., W.1, to 20 February.

Adolph Menzel (1815-1905) drawing & watercolours, Arts Council Gallery, St. James's Square, to 13 February. (See Galleries, p. 275.)

Old Master Drawings, Affred Brod Gallery, to 13 March

Bernard Meadows, dratings for sculpture, Gimpel Fils, South Molton St., to 20 F bruary.

FIRST NIGHT

Queen's. Ring of Jackale, to-night.

Westminster. Mr. Wilberforce, M.P., 11 February.

Aldwych. The Comedy of Errors, 15 February.

Old Vic. Much Ado About Nothing, 16 February.

BRIGGS by Graham







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GOING PLACES TO EAT

C.S. Closed Sundays W.B. Wise to book a table

Number Four, 4 Greek Street, Soho. (GER 0726.) If you expect to find conventional Soho decor here, you will be surprised. It is much more sophisticated than that, and so are most of the people who use this restaurant. The same applies to the food, for it is not conventional cooking. The meal I had will illustrate this point. The first course was cold sliced courgettes on lettuce with a Provençale sauce, the second a quite excellent steak and mushroom pie, and the third a strawberry sorbet. The whole meal was highly enjoyable, and the waiting attentive and efficient. The wines are chosen with care, and like the food are sound value for money. If I were asked what were the special qualities that distinguish this restaurant from its neighbours, other than decor, I would cite quietness and intimacy. One small old-fashioned criticism: I do not like to see waiters smoking on duty, even when it is an under-cover operation.

La Fontana, 89 Pimlico Road, S.W.1. (SLO 6630.) Open 12 noon to 2.30 p.m. and 7 p.m. to 11.30 p.m. C.S. Opposite Casa Pupo, with some of their rugs used effectively as wall covers. With the passing of the months this restaurant has acquired a warm and friendly atmosphere and a regular clientele. The general standard of cooking-Italian, of course-is good, and the hors-d'oeuvres of well above average quality. The same goes for the coffee. Prices are reasonable, and you can dine well for about 15s. without wine. The well-prepared table d'hôte luncheon is 10s. 6d.

The Banquette, Berkeley Hotel. (HYD 8282.) I took a fancy to this restaurant when it was created from the old grill room. On a return visit it was evident that it has become popular with others. It is the kind of restaurant on which one could write an essay, not so much from the point of view of the food, excellent without being exotic, as the way it is run. The senior waiters and the barman are craftsmen, with more than a passing knowledge of psychology. Their manners are impeccable, and they take the trouble to study the whims and

fancies of individual customers. This standard of service stems from experience, and from the skilled direction of Luigi Pelosi, one of the few real maitres d'hôtel left in London. For him there is only one standard: the best. W.B.

Wine note: Treasure hunt

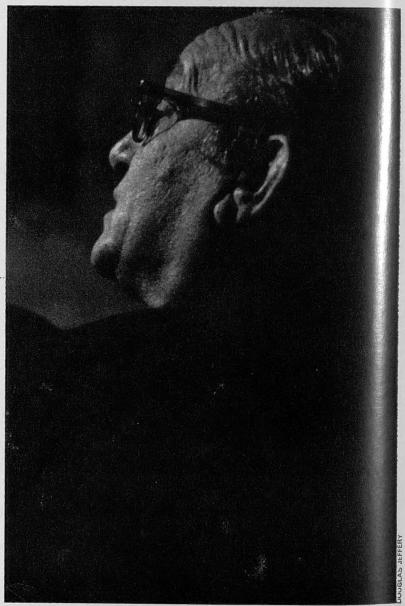
To those who have the time and the inclination to search for odd bottles of wines of outstanding quality, I commend one that came my way recently. It is a 1959 Durkheimer Schenken Bohl, Silvaner Spatlese, Naturrien, Original-Abfullung, made by Johannes Karst of Bad Durkheim. To describe it as memorable is not an exaggera-

tion, for it is an outstanding wine of a remarkable year.

Another treasure, if you like a muscat wine of superb quality, is the 1959 Muscat Reserve Exceptionelle Selection Jean Hugel. Peter Dominic, and Fields of Sloane Avenue, Chelsea, had some left recently. The next best is the 1961, at about 25s. 6d. a bottle.

... and a reminder

Ebury Court Hotel
Restaurant, 26 Ebury Street,
S.W.1. (SLO 8147.) In both food
and wine admirable value for
money in pleasant surroundings.
Moulin D'or, Romilly Street,
Soho. (GER 2263.) A high
percentage of long-standing
customers is the best testimony
to the cooking here.



Julius Gellner directs the Gogol comedy The Marriage Brokers, which opened at the Mermaid Theatre last week. The cast includes Robert Eddison and Renée Houston

(I) THE BRIDGE

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AND

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GOING PLACES

The structure of the "package deal," by which air fare and hotel accommodation are combined by the travel agent and sold at a considerable saving to the client, is familiar by now to most of the travelling public. But fewer people are aware that a hired car, booked in conjunction with the air fare, permits a similar saving, providing the holiday is for a minimum of six days.

The trend to travel farther afield has led to many schemes such as the train ferries which telescope the initial part of the journey. But several travel agencies and car hire companies are competing this year for the motorist who wants to travel in Europe, leaving his own car at home.

Continental Villas have even managed to combine a hired villa with a self-drive car on the spot. Taking advantage of the new, direct flight to Corfu (BEA and Olympic), they offer two weeks at an inclusive fee of £75 a head: in other words, only fractionally more than the cost of the overnight flight. The villas and apartments are in Perama Bay, on one of the prettiest parts of the island. They are fully furnished, and the fee includes gas, electricity, water, and the services of a maid for three hours a day, plus rental of a Fiat 1100 with unlimited mileage. The accommodation ranges from studio apartments for two to villas to sleep seven or eight. The rent per head remains the same, regardless of numbers, but there is a 20% increase during July and August (which, paradoxically, are the least good times to be in Corfu.) The same company has villas in Hydra and Aegina which can be rented for two weeks at a cost of £76 per head, but excluding the car rental: you don't need one.

Lane's Fly-and-self-drive tours, one of the first in their field, continue to improve their services for the 1965 season. For example, holidays in Rome, Sicily or Genoa are combined so that one can fly out to Genoa and leave the car in Rome, at no extra cost, or vice-versa. Or pick up the car in Sicily, cross over on the ferry to the mainland and tour southern Italy as well, leaving the car in Rome.

Lane's holidays are based on return air fare by scheduled airlines, and hotel accommodation (always with private bath) on the first and last nights of the holiday-plus the car itself, including insurance but not the mileage except in certain centres such as Gibraltar. Their Greek holidays are, Ithink, particularly good value. The cost of a two-week holiday, beginning and ending in Athens, is only £92 per head for two people (and it gets progressively less for more than that number). A Greek island/Turkish coast holiday, by sea, can be tacked on at the end. A similar holiday (i.e. two weeks, based on Bergen-a wonderful base for touring the fjord country of western Norway) costs £62.10. Or on Cagliari, for Sardinia, £62.7. Other centres from which they operate include Corsica, Bordeaux, Lisbon, Munich, Nice and Tangier.

For straightforward car hire, exclusive of flights and hotel accommodation, Godfrey Davis in association with Avis have various centres from which cars can be taken up and left at a nominal "drop off" fee of £8. The centres include Paris, Nice, Rome, Brussels, Milan, Munich, Vienna and Lisbon. The charges are usually based on a time plus mileage charge, so that the rental of a Ford Anglia would be approximately 30s. a day, plus about $2\frac{1}{2}$ d. a mile.

For those who prefer to take their own car, Thomas Cook have arranged the inclusive hire of a villa, combining passenger and car transport and 14 nights' accommodation: six nights being spent en route, and eight at a villa in Rapallo. The suggested route (though it can be altered for individual requirements) includes overnight stops in Compiègne, Parcey and Aosta; and the return is via Ambri Piotta, Rheinfelden and Charleville. The tours are based on either air or sea travel to Le Touquet or Calais. For a car not exceeding 11-ft., the lowest rate (by sea to Calais) is £32 8s. per head; and the highest (by air to Calais) is £45 11s. The apartments, which are fully furnished, are equipped with telephone, refrigerator and gas cooker, and there is an adjacent restaurant. Maid service is available, but extra.

Turkey, as I have remarked before, is true travellers' country—perhaps some of the most rewarding in the world to



tour, but undeniably rough in patches. B.P. have done much to smooth the path and their service stations are well equipped with cloakrooms, bars and, in many instances, restaurants. This year, for the first time, they are opening up motorists' camps. Two of these are just over the border from Bulgaria. Edirne and Ipsala; there is another close to Izmir, and a big one just outside Istanbul. Rates for, say, three people, would be less than £1 a night, including the hire of tents and cooking facilities and parking fee for the car. There is a restaurant to eat in (but you cook your own food), ironing and drying rooms, and of course, full car servicing. Maps, advice on road conditions and suggested itineraries are all part of the service.

ABROAD

Tusan, a government-sponsored enterprise, has opened several motels to complement the existing hotels. They are well scattered through the most attractive and interesting part of Turkey at Cannakale (near Troy), Ephesus, Izmir and Bursa. Rates range from £1 to £3 a night, and all rooms have private bath.

For further information apply to:—Continental Villas, 21 King's Road, London, S.W.1. Tel: Sloane 9253.

Lane's Travel Service, 251 Brompton Road, London, S.W.3. Tel: Knightsbridge 8541. Thomas Cook, Berkeley Street, London, W.1. Tel: Grosvenor 4000.

BP Touring Service, Repemaker Street, London, E.G.2. Tel: National 1200.

Turkish Government Tourist Office, Conduit Street, London, W.1. Tel: Regent 8681.

Godfrey Davis, Davis House, Wilton Road, London, S.V.1. Tel: Victoria 8484.



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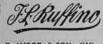
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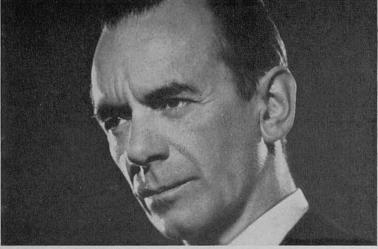
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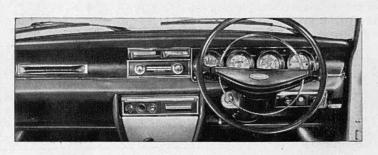


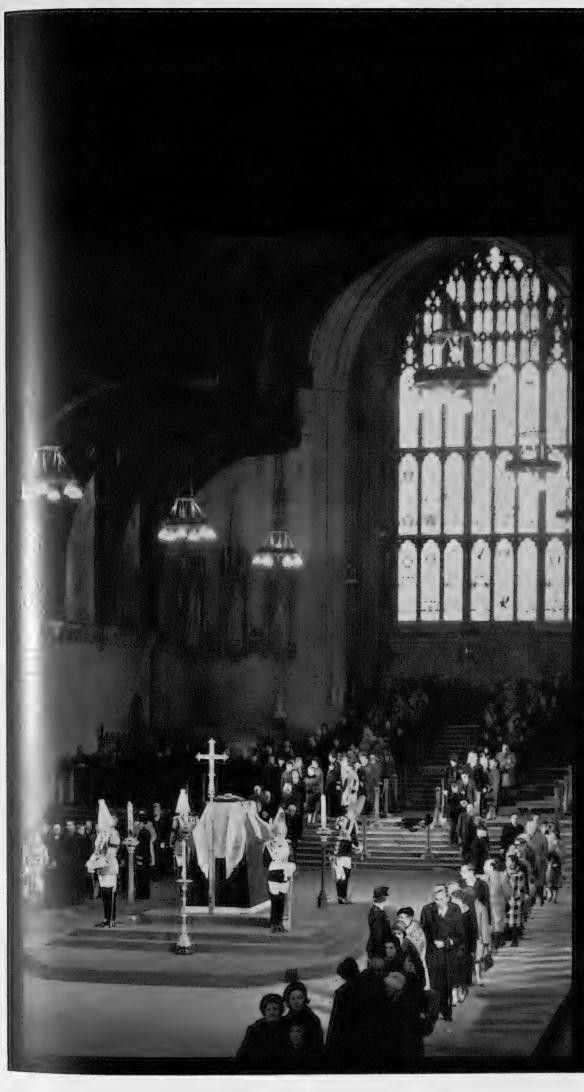
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Draped with the Union Flag and surmounted by the insignia of the Garter, Sir Winston Churchill's coffin rests on its catafalque in Westminster Hall guarded by officers of the Household Brigade who mounted the first watch. The guards were later provided by officers from all three Armed Services alternating at 20 minute intervals throughout the three-day Lying in State. By Saturday morning nearly 300,000 people had paid their final tributes to the great man, the endless queues filing past the catafalque in a silence broken only by the sound of footsteps and their echoes among the stone and beams of the Hall. Late on the funeral eve Prince Philip, the Prince of Wales, and Princess Anne appeared with other members of the Royal Family at the East Door. They were in time to see the Prime Minister, Mr. Harold Wilson, Sir Alec Douglas-Home, Mr. Jo Grimond and the Speaker, Sir Harry Hylton-Foster, take their places as Sir Winston's guard. The Parliamentary leaders held their position for seven minutes. Through the night the slow lines of people moved past until six in the morning when the doors were closed and the final preparations began for the last journey to St. Paul's Cathedral in a solemn and sad procession that was also a triumph

Right: in St. Paul's during the funeral service, from left: Sir Winston's grandson and namesake Mr. Winston Churchill; his son-in-law Mr. Christopher Soames; his daughters Mrs. Soames and Sarah Lady Audley; his son Mr. Randolph Churchill, and Lady Churchill wearing a deep mourning veil Far right: Sir Winston's was the greatest non-Royal State Funeral since that of the Duke of Wellington in 1852 and the Royal Family were present to honour the final passing of the great commoner. Here the Queen and Prince Philip join in singing the hymns that Sir Winston himself chose











Below left: the pall bearers descend the steps of the Cathedral as the procession re-forms for the final slowmarch to Tower Pier. The twelve pearers, Sir Robert Menzies, Lord Normanbrook, Lord Ismay, Viscount Portal of Hungerford, Earl Attlee, Earl Mountbatten of Burma, Mr. Harold Macmillan, Sir Gerald Templer, Bridges, Viscount Slim, the Earl of Avon and Earl Alexander of Tunis were representative of Britain's surviving war leaders and the men most closely associated with him in the days of Britain's greatest trial

Bottom left: the State Funeral nears its close. The coffin is embarked aboard the launch Havengore for the short river journey to the Festival Pier. The strains of "Rule Britannia" recall that the last British hero to be carried to his rest along London River was Lord Nelson after Trafalgar. Still at the head of the coffin, erect and solitary as he has been throughout, stands the Earl Marshal, the Duke of Norfolk, architect of the day's sombre but pageant-filled obsequies. From Waterloo Sir Winston's coffin was borne to Blenheim and the quiet funeral ceremony in Bladon churchyard

Bottom far left: the last goodbye at the steps of St. Paul's. The Queen and Prince Philip stand on the tessellated pavement with, behind them, the Queen Mother and the Prince of Wales, Princess Margaret and the Earl of Snowdon, the Duke and Duchess of Gloucester and the Princess Royal. Thronged along the Cathedral steps stand the Duke of Kent; his mother, Princess Marina, Duchess of Kent; Prince Michael of Kent; Prince William and Prince Richard of Gloucester; the Duchess of Kent; Princess Alexandra and the Hon. Angus Ogilvy. Heads of State and foreign Royalty included the Grand Duke of Luxembourg; President de Gaulle; Queen Juliana of the Netherlands and Prince Bernhard; King Frederik of Denmark; King Baudouin of Belgium; King Olav of Norway, and King Constantine of Greece. At the top right in the Cathedral doorway stand the Leader of the Opposition, Sir Alec Douglas-Home. and Lady Douglas-Home, with, behind them, the Russian Ambassador, Mr. Alexander Soldatov



THEY AREN'T ALL DANCES OF COURSE, THERE ARE A GOOD MANY COCKTAIL PARTIES AND PRIVATE FUNCTIONS AS WELL. BUT THE ONE THING THAT'S CERTAIN IS THAT ADMISSION WILL BE BY INVITATION ONLY. MURIEL BOWEN, WHO SAILED ON A SUNSHINE CRUISE LAST WEEK, COMPILED THIS LIST OF PARTIES AND DANCES FOR THE LONDON SEASON FROM THE OPENING OF THE ROYAL ACADEMY SUMMER EXHIBITION ONWARDS INTO EARLY WINTER

April

Monday 19 Mrs. Archibald Milne Home for her daughter Isabel Milne Home and for the coming-ofage of her son Patrick Milne Home, small dance at Elibank, Walkerburn, Peebles-shire.

Tuesday 27

Mrs. Richard Stickney for her niece Serena Forbes, small dance in Chiswick.

Wednesday 28

Mrs. John Max-Muller for her daughter Anne Max-Muller in London.

Mrs. Paul Goudime for her daughter Ksenia Goudime in Surrey.

May

Monday 24

Mrs. R. W. Johnson for her daughter Elizabeth Johnson in London.

Friday 28

Lady Lathbury for her daughter Annabel Lathbury at Locks House, near Wokingham.

Saturday 29

Mrs. James Friend for her daughter Phylida Friend at Charnes Hall, Staffs.

Mrs. Michael Morley for her daughter Miranda Morley, and for the coming-of-age of her daughter Susan Morley, at Biddestone Manor, Chippenham, Wilts.

June Wednesday 2

Mrs. Ian Foottit and Mrs. Christopher Malim for their daughters Jane Foottit and Carolyn Simonds at Henley.

Thursday 3

Mrs. Victor McCalmont for her daughter Diana McCalmont at the River Room, Savoy.

Thursday 10

The Hon. Mrs. Innes for her daughter Elizabeth Innes at the River Room, Savoy.

Friday 11 Mrs. Mark Norman for her daughter Selina Norman in the country.

Mrs. David Oldham and Mrs. Paul Daniell for their daughters Shirley Oldham and Sarah Daniell at Phyllis Court, Henley.

Mrs. Edward Phillips for her daughter Nicky Phillips at The Old Place, Boveney, Windsor.

Saturday 12

Lady Carr for her daughter Sarah Carr at Bentley Wood, Halland, Sussex.

Mrs. Hugh Goodson for her daughters Sarah and Jane Goodson at Waddeton Court, Brixham, Devon.

Monday 14

Mrs. K. M. Goodbody for her daughter Nichola Goodbody at the Savov.

Mrs. William Luke for her daughter Elizabeth Luke.

Tuesday 15 Mrs. Ian Weston Smith for her daughter Vanessa de Lisle, small dinner dance in London.

Friday 18

Lady Ripley and Mrs. Michael O'Dwyer for their daughters Caroline Ripley and Anna O'Dwyer at the Wentworth Club.

Mrs. George Yates for her daughter Fenella Ann Yates at the Hyde Park Hotel.

Saturday 19

Mrs. Morgan Giles for her daughter Penelope Morgan Giles at Upton Park, Alresford, Hants.

Baroness von Westenholz, for her daughter Antoinette von Westenholz, small dance at Little Blakesware, Widford, Ware

Monday 21

The Duchess of Devonshir for the coming-of-age of h son the Marquess of Hartington at Chatsworth.

Tuesday 22

Mrs. Dick Harmel for her daughter Sue Harmel at the Savov.

Wednesday 23

The Hon. Mrs. Marcow fo her daughter Diana Lerne at Claridge's.

Mrs. Cedric Barnett for he daughter Susan Barnett at the Savoy.

Thursday 24

The Hon. Lady Bridgema for her daughter Rachel Bridgeman in London.

Friday 25

The Hon, Mrs. Peter Samuel for her daughter Sarah Samuel at Farley Hall, Farley Hill, near Reading.

Saturday 26

Mrs. Stuart Pitman and Mrs. Alec Francis for their daughters Philippa Pitman and Priscilla Francis in Wiltshire.

Mrs. John Longden for her daughter Jane Baring at Rookley Manor, Kings Somborne, Hants.

Major M. W. V. Hammond-Maude for his daughters Jennifer and Clarissa Hammond-Maude at University College, Oxford.



1 Lady Victoria Cecil, daughter of the Marquess & Marchioness of Exeter, who will have a dance at her home, Burghley House, Stamford, Lincs, on 9 October

2 Miss Rosemary Elphinstone at her home, Maryland, Worplesdon, Surrey, where she will share a dance with Miss Diana Villiers on 9 July

Mrs. J. E. Halford for her daughter Christine Halford in the country.

Tuesday 29

Mrs. Michael St. John for her daughter Clare St. John, small dance at 36 Phillimore Gardens (lent by Mr. and Mrs. James Guinness).

Wednesday 30

Lady Wynford, Mrs. Ralph Turton and Mrs. Richard Hodgson for their daughters the Hon. Jacqueline Best, Sylvia Turton and Rose Hodgson at Great Fosters, Egham.

July Saturday 3

Lady Rootes for her daughter the Hon. Sally Rootes in the country.

Mrs. T. O'B. Horsford for her daughters Jacqueline and Angela Horsford at Kingscote Park, Tetbury, Glos.

Mrs. Guy Aldous and Mrs. A. F. Burnell-Nugent for their daughters Elizabeth Aldous and Mary Burnell-Nugent at Freston House, near Ipswich.

Mrs. Richard Haworth for her daughter Felicity Haworth at Chetwode Priory, Buckingham.

Mrs. Worsfold McClenaghan for her daughter Elizabeth McClenaghan at Sladen Green, Binley, Andover, Hants.

Monday 5

The Hon. Mrs. Byrne and Mrs. Charles Howard for their daughters Teresa Byrne and Caroline Howard, small dance at Hampton Court.

Tuesday 6

Mrs. Aubrey Buxton fcr her daughter Nicola Buxton at the River Room, Savoy.

Mrs. Michael Sobell and Mrs. Stanley Rubin for Mrs. Rubin's daughter Gaie Rubin at Bakeham House, Englefield Green.

Thursday 8

Mrs. Arnold Hagenbach and Mrs. Gerrard Peat for their daughters Amanda Hagenbach and Amanda Collingwood in London.

Friday 9 The Hon. Mrs. Andrew Elphinstone and Mrs. Charles Villiers for their daughters Rosemary Elphinstone and Diana Villiers at Maryland, Worplesdon, Surrey. Mrs. Tim Baines for her daughter Erica Baines, in Suffolk.

Saturday 10

Lady Rayleigh and Lady Acton for the Hon. Jill Acton, Elizabeth Meynell and Zara Nutting at Terling Place, Chelmsford.

The Hon, Mrs, Price for her daughter Anne Price, small dance in Warwickshire.

Mrs. Jack Oldfield and Mrs. Tim Heywood for Mrs. Heywood's daughter Sarah Heywood in Gloucestershire.

Mrs. Edward Spencer for her daughter Priscilla Spencer at Odintune Place, Lewes.

Wednesday 14

Lady Brocklebank for her daughter Fiona Forshaw-Wilson and for Victoria Mortimer and Helen Cutting at the Dorchester.

Thursday 15

Mrs. John Ewart for her daughter Lavinia Ewart, small dance in London.

Friday 16

Mrs. Anthony Warre for her daughter Carolyn Magor, small dance at South Luffenham Hall, Oakham, Rutland. Mrs. Miles Illingworth for her daughter Carol Illingworth, small dance at Dodgers Well, Worplesdon, Surrey.

Saturday 17

Mrs. Hugo Nicholson for her daughter Olivia Tibbit at Bladon Castle, near Burton-on-Trent.

Mrs. David Turville Constable Maxwell for her daughter Marcia Turville Constable Maxwell at Bosworth Hall, near Rugby.

Mrs. Garth Priestman for her daughter Lee Priestman at Starveall, Chipping Campden, Gloucestershire.

Mrs. Denis Pipe-Wolferstan and Mrs. Jack Burgess for their daughters Priscilla Pipe-Wolferstan and Lorna Burgess, small dance at Kingsclere, near Newbury.

Tuesday 20

Mrs. Michael Goodwin and Mrs. John Taylor for their daughters Caroline Goodwin and Tessa Taylor in London.

Friday 23 Mrs. Christopher Loyd and Mrs. Guy Knight for Mrs. Knight's daughter Henrietta Knight at Lockinge, Wantage.

Mrs. A. G. J. Readman for her daughter Tessa Readman and for the coming-of-age of her son Timothy Readman at The Old Rectory Fairstead, Hatfield Peverel.

Mrs. Gordon Nicholson for her daughter Carolyn Nicholson at Hatton Hill, Windlesham.

Saturday 24

Mrs. Collwyn Sturge for her daughter Ámanda Sturge at Faircrouch, Wadhurst.

Mrs. William Harrison and Mrs. William Clowes for their daughters Susannah Harrison and Louisa Clowes, small dance at Wychnor Park, Burton-on-Trent.

Mrs. Christopher Dawnay for her daughter Sarah Dawnay, small dance at Longparish House, Hants.



Mrs. Peter Dollar for her daughter Jane Dollar, small dance at Cold Ashby Hall, near Rugby.

Mrs. John Henderson for her daughter Camilla Henderson and for the coming-of-age of her daughter Anne Henderson at Bagendon House, Cirencester.

Mrs. Francis Hutton-Stott for her daughter Jane Hutton-Stott at Speen Place, Newbury.

Mrs. Richard Dowell for her daughter Wendy Dowell at Forest Hills, Weybridge.

Wednesday 28

The Hon. Mrs. Wyldbore-Smith for her daughter Angela Wyldbore-Smith at Bourne Hill House, Horsham.

Friday 30 Mrs. E. R. Yates for her daughter Denise Yates at Shore Hall, near Braintree.

Saturday 31

Mrs. A. J. Craig-Harvey, small dance for her daughter Juliet Craig-Harvey at Lainston House, near Winchester.

Major Dermot McCalmont for his granddaughter Diana McCalmont at Mount Juliet, Co. Kilkenny.

August Sunday 1

Mrs. Patrick Herdman and Mrs. George McVeagh for their daughters Angel Herdman and Hilary McVeagh in Dublin.

Monday 2

The Countess of Carlisle for her daughter Lady Jane Howard at Naworth Castle, Cumberland.

Saturday 7

Mrs. Frederick Cartwright for her daughter Lucy Cartwright in Wales.

Friday 13 Mrs. Michael Barstow and Mrs. Kenneth Froome for their daughters Rosemary Barstow and Lavinia Froome at Springfield, Sherburn,

Saturday 14

Mrs. W. E. Behrens and Mrs. Peter Bell for their daughters Sarah-Jane Behrens and Alexandra Bell at Swinton Grange, Malton, Yorks.

Thursday 19

Lady Ogilvy-Wedderburn, Mrs. Francis Fairfax-Cholmeley, Mrs. Neil Elles and Mrs. Moir Stormonth-Darling for their children Henrietta Ogilvy-Wedderburn, Mary Fairfax-Cholmeley, Rosamund Elles, and James Stormonth-Darling in Angus.

Saturday 21

Mrs. John Howie for her daughter Pamela Howie at Westhorpe Hall, Northallerton, Yorks.

Wednesday 25

Lady Clydesmuir for her daughter the Hon. Diana Colville at Braidwood House, Lanarkshire (lent by Agnes Lady Clydesmuir).

Friday 27 Mrs. William Whitelaw for her daughters Carol and Mary Whitelaw at Ennim, Penrith.

Mrs. Thomas Kennedy for her daughter Daphne Kennedy at Blackwood, Auldgirth, Dumfriesshire.

Saturday 28

The Countess of Lonsdale for her stepdaughter Lady Jane Lowther at Askham Hall, Penrith.

September Saturday 4

Viscountess Weir and Mrs. J. O. MacAndrew for their daughters the Hon. Janet Weir and Amanda MacAndrew at Montgreenan, Ayrshire.

Saturday 11

Mrs. Peter Mackay-James for her daughter Nicola Mackay-James and for the coming-of-age of her son Farrier Mackay-James at Glencruitten, by Oban.

Thursday 16

The Countess of Glasgow, small dance for her daught Susannah Becher and her stepdaughter Lady Nichola Boyle in Ayrshire.

Friday 17

Mrs. J. W. G. Hume for her daughter Mary Hume at Dalnabreck, Ballintoun, Perth.

Saturday 18

Viscountess Leverhulme fo her daughter the Hon. Jane Lever at Thornton Manor. near Wirral, Cheshire.

Friday 24

Viscountess Watkinson and Mrs. Roland Beamont for their daughters the Hon. Rosemary Watkinson and Patricia Beamont in Surrey.

The Hon. Lady Wrightson for her daughter Elizabeth Wrightson at Neasham Hall, near Darlington.

Mrs. Tom Saul for her daughter Honor Saul in London.

Mrs. George Wyndham for her daughter Katherine Wyndham at Orchard Wyndham, Williton, Somerset.

Saturday 25

Lady McGowan and Mrs. Neil Foster for their daughters the Hon. Moana McGowan and Roseanne Foster in Northamptonshire.





1 The Hon. Jane Lever, daughter of Viscount & Viscountess Leverhulme, who will have a dance at her home, Thornton Manor, near Wirral, Cheshire, on 18 September

2 Miss Fiona Forshaw-Wilson, daughter of Lady Brocklebank, who is sharing her dance at the Dorchester on 14 July with Miss Victoria Mortimer and Miss Helen Cutting

3 Miss Annabel Lathbury, daughter of General Sir Gerald and Lady Lathbury, whose dance will be at her home, Locks House, Wokingham, Berks, on 28 April

4 Miss Henrietta Knight, daughter of Mr. & Mrs. Guy Knight, for whom a dance will be given at her home Lockinge Manor, Wantage, Berks, on 23 July

Mrs. Harry Sporborg and Mrs. Donald Smith for their daughters Celestia Sporborg and Hilary Smith in Hertfordshire.

Thursday 30 Countess Howe for her daughter Lady Mary Gaye Curzon at the Dorchester.

October

Friday 1 Mrs. J. M. R. Tomkin for her daughter Caroline Tomkin at the Red House, Wissett, Halesworth, Suffolk.

Saturday 2 Mrs. Hugh Henderson for her stepdaughter Lorraine Henderson and for the coming-of-age of her stepdaughter Virginia Henderson, and of her own son and daughter Brian and Catherine O'Grady, at Brockhall, Northampton. Mrs. J. E. Doniger for her daughter Pamela Doniger in Cheshire.

Mrs. H. M. Jones-Mortimer for her daughter Loraine Jones-Mortimer at Ruthin Castle.

Lady Hazlerigg for her daughter the Hon. Christine Hazlerigg, small dance in the country.

Tuesday 5

Mrs. Brian Pomeroy and Mrs. Stuart Aylmer for their daughters Louise Pomeroy and Juliet Aylmer at the River Room, Savoy.

Wednesday 6

Mrs. Humphrev Brooke for her daughter Sophie Brooke in London.

Thursday 7

Mrs. Richard Norman for her daughter Isabel Norman at 22 Kensington Palace Gardens.

Friday 8

Viscount De L'Isle for his daughter the Hon. Anne Sidney at Penshurst Place, Kent.

Saturday 9

The Marchioness of Exeter for her daughter Lady Victoria Cecil at Burghley House, Stamford.

Thursday 14

Lady Howard de Walden for her daughter the Hon. Camilla Scott-Ellis at the Dorchester.

Friday 15

Mrs. Norman Richards for her daughter Jonquil Kinloch-Jones in London.

Saturday 16

Lady Mordaunt and Mrs. Guy Lawrence for their daughters Tessa Mordaunt and Lucinda Lawrence at Elsenham Place, Bishops Stortford.

Monday 18

Lady Gillian Anderson and the Hon. Mrs. Michael Fitzalan-Howard for Lady Gillian's daughter Sarah Anderson and Mrs. Fitzalan-Howard's stepdaughter Jean Fitzalan-Howard in London

Tuesday 19

Mrs. Peter Fanshawe for her daughter Veronica Fanshawe at Hurlingham Club.

Saturday 23

The Hon. Mrs. David Astor for her stepdaughter Frances Astor, small dance at the Manor House, Sutton Courtenay.

Mrs. James Round for her daughter Claire Round, small dance in Essex.

Tuesday 26

The Hon. Mrs. Keith for her daughter Camilla Keith, small dance in London.

Friday 29

Mrs. É. S. St. Leger Moore for her daughter Elizabeth St. Leger Moore in Kent.

Saturday 30

Mrs. Harry Birkbeck and Mrs. Peter Wilkinson for their daughters Susan Birkbeck and Virginia Wilkinson at Westacre High House, Norfolk.

November

Tuesday 2 Mrs. Patricia Collins for her daughter Anna Collins in London.

Wednesday 3

Mrs. Christopher Thompson-Royds, Mrs. Max Denison and Mrs. Ralph Craven-Smith-Milnes for their daughters Laura Thompson-Royds, Georgina Denison and Victoria Craven-Smith-Milnes at Claridge's.

Thursday 4

Mrs. Stuart Don for her daughter Wendy Don, small dance in London.

Mrs. A. H. Aldridge for her daughter Annabel Aldridge in London.

Saturday 13

Mrs. Barklie Lakin, for her daughter Amanda, in Northumberland.

Saturday 20

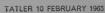
Mrs. Gerald Cookson for her daughter Grania Caulfeild and for the coming-of-age of her son John Caulfeild in Suffolk.

Thursday 25

Mrs. E. A. Calvert for her daughter Jennifer Calvert in London.

December Saturday 4

Mrs. Christopher York for her daughter Marijane York at Long Marston, York.





Thursday 9

Mrs. Leonard Caplan for her daughter Isabel Caplan, small dance in London.

Thursday 16

The Hon. Mrs. Douglas Vivian for her twin daughters Eugénie and Victoria Vivian at the Café Royal.

Cocktail **Parties**

March

Thursday 25 Mrs. Michael Barstow for her daughter Brigid Barstow.

Wednesday 31

Mrs. John Sheffield for her daughter Angela Sheffield in London.

April Thursday 1

The Marchioness of Exeter and the Hon. Mrs. Innes for their daughters Lady Victoria Cecil and Elizabeth Innes at Grosvenor House.

Tuesday 6

Baroness von Westenholz for her daughter Antoinette von Westenholz at 35 Albion Street.

Wednesday 7

Mrs. W. P. Mellen for her daughter Susan Mellen in London.

Thursday 8

Mrs. J. E. Doniger for her daughter Pamela Doniger in London.

Tuesday 20

Mrs. Tom Saul for her daughter Honor Saul in London.

Wednesday 21

Mrs. Basil Thornhill and Mrs. Richard Haworth for their daughters Patricia Thornhill and Felicity Haworth at the Royal Thames Yacht Club.

Thursday 22

Mrs. Edward Akerhielm and Mrs. Kennedy Hawksworth Norris for their daughters Victoria Streeter and Pruna Hawksworth Norris at 57 Chester Square.

Mrs. Charles Oliver and Mrs. Paul Davie for their daughters Madeleine Oliver and Charmian Davie in Clothworkers' Hall.

Saturday 24

Lady Lawrence for her daughter Lavinia Lawrence in Warwickshire.

Monday 26

Mrs. Olive Brooke for her daughter Zara Nutting at the Army and Navy Club.

Tuesday 27

The Hon. Mrs. McCraith for her daughter Sally McCraith in London.

Mrs. Desmond FitzGerald for her daughter Caroline FitzGerald in London.

Mrs. Christopher Dawnay for her daughter Sarah Dawnay at 22 Eaton Square.

Wednesday 28

The Countess of Verulam for her daughter Lady Romayne Grimston at the House of Lords.

Thursday 29

Mrs. Guy Lawrence for her daughter Lucinda Lawrence in London.

The Hon. Mrs. Masefield for her daughter Delphinia Masefield in London.

May Sunday 2

Mr. John Goodwin and Mr. Alan Clore in Oxford.

Monday 3

Mrs. Derek Crosthwaite for her daughter Deirdre Crosthwaite at 6 Orme Square.

Mrs. Derek Hague and Mrs. Roderick Walter for Mrs. Walter's daughter Charlotte Walter in London.

Mrs. Malise Nicolson for her daughter Dinah Nicolson in London.

Tuesday 4

The Earl of Glasgow for his daughter Lady Nicola Boyle and stepdaughter Susannah Becher at the House of Lords.

Wednesday 5

Mrs. Tim Heywood and Mrs. George Shaw for their daughters Sarah Heywood and Gelda Shaw in London

Thursday 6 Lady Rootes for her daugh: the Hon. Sally Rootes in London.

Mrs. Simon Heathcote and Mrs. John Barron for their daughters Joanna Heathco's and Catherine Barron at the Bath Club.

Monday 10

Mrs. Mark Strutt for her daughter Charlotte Strutt in London.

The Hon. Raymond Hubbard for his step-granddaughter Susie Gibson, at the Bath Club.

Tuesday 11

The Hon. Mrs. (John) Wills for her daughter Marilyn Wills in London.

Colonel J. O. MacAndrew for his daughter Amanda MacAndrew in London.

Mrs. John Howie for her daughter Pamela Howie in London.

Wednesday 12

Mrs. George Brodrick for her daughter Karen Brodrick at 17 Hyde Park Gardens.

The Hon. Mrs. Peter Vanneck for her daughter Charlotte Vanneck at 25 Elvaston Place.



1 The Hon. Camilla Scott-Ellis, daughter of Lord & Lady Howard de Walden, who is having a dance at the Dorchester on 14 October. She is here at her home, Wonham Manor, Betchworth, Surrey

2 Miss Phylida Friend, daughter of Major & Mrs. James Friend, who will have a dance at her home, Charnes Hall, Eccleshall, Staffs, on 29 May

Thursday 13

Viscountess Weir, cocktail dance for her daughter the Hon. Janet Weir at 26 St. James's Place.

Monday 17

Mrs. Antony Holland, cocktail dance for her daughter Anthea Holland in London.

Tuesday 18

Lady Pease and Mrs. Edward Loyd for Mrs. Loyd's daughter Caroline Loyd in London.

Mrs. A. Harrison for her daughter Anne Harrison in London.

Wednesday 19

Mrs. Reginald Bueno de Mesquita, cocktail dance for her daughter Jennifer Foley in London.

Thursday 20

The Hon. Mrs. Basil Feilding for her daughter Jenny Feilding at the Bath Club.

Mrs. Keith Cameron and Mrs. Bernard Loraine-Smith for their daughters Jane Cameron and Olivia Loraine-Smith in London.

Mrs. John Henderson for her daughter Camilla Henderson in London.

Tuesday 25

Mrs. A. R. Cheyne for her daughter Angela Cheyne in London.

Wednesday 26 Mrs. G. F. R. Hirst and Mrs. Peter Barlow for their daughters Ann Hirst and Tessa Barlow at the Guards' Club.

Thursday 27

Mrs. Mark Palmer for her daughter Ferelith Palmer and for the coming-of-age of her son Adrian Palmer in London.

Monday 31

Mrs. Francis Holdsworth Hunt for her daughter Elizabeth Holdsworth Hunt at 32 Kensington Court.

Mrs. Charles Stainforth for her daughter Sally Stainforth in London.

June

Tuesday 1

Lady Upjohn for her god-daughter Laura Thompson-Royds in London.

Thursday 3

The Hon. Lady Wrightson for her daughter Elizabeth Wrightson in London.

Wednesday 9

Mrs. Archie Bevan for her daughter Caroline Bevan at the Guards' Club.

Thursday 10

Mrs. R. Brittain for the coming-of-age of her son Charles Brittain in London.

Roma Lady Cotter for her daughter Charnisay Cotter in London.

Thursday 17

The Hon. Mrs. Longmore for her daughter Carolyn Longmore at Gracious Pond Farm, Chobham.

Wednesday 23 Mrs. John Stanton for her daughter Susan Stanton in London.

Thursday 24

Mrs. Jason Borthwick for her daughter Celia Borthwick in London.

Monday 28

Mrs. William Seymour for her daughter Sarah Seymour in London.

Tuesday 29

Mrs. F. Hedley Saunders for her daughter Carole Saunders at the Naval and Military Club.

July Thursday 1

Mrs. Douglass Eton, cocktail dance for her daughter Marion Eton in London.

Monday 5

Sir Beresford Craddock, M.P., and Lady Craddock for Mrs. Leonard Caplan's daughter Isabel Caplan at the House of Commons.

Thursday 8 Mrs. E. P. Wells for her daughter June Wells at Searcy's.

Monday 12

Mrs. Reginald Bueno de Mesquita, cocktail dance for her daughter Jennifer Foley in London.

August

Monday 30

Mrs. Jason Borthwick for her daughter Celia Borthwick in the country.

September Saturday 25

Mrs. Alan Redmayne for her daughter Shannon, at 54 Chester Square.

October

Friday 1

Mrs. Adrian Dent for her daughter Janet Dent in London.

Monday 4

Mrs. Richard Cumming for her daughter Carol Anne Cumming at the Cavalry Club

Wednesday 20

Mrs. Jason Borthwick for her daughter Celia in London

SHORE LEAVE FOR SAILORS

The members of the Little Ship Club are very serious sailors indeed, but it's the off season and they found time to attend the 38th annual dinner of the club at the Park Lane Hotel. Speeches were nautically brief, in keeping with a tradition upheld by Mr. Owen Aisher, club president and world authority on small boat sailing

- 1 Mr. Owen Aisher, president of the Little Ship Club and an international yachting figure, speaking after the dinner
- 2 Lt. Comdr. J. J. Quill, secretary of the club, who runs winter classes for the members
- **3** Mr. & Mrs. Keith Musto. He won an Olympic silver medal at the helm of the Flying Dutchman *Lady C*
- 4 Mr. & Mrs. Peter Knight
- **5** Mr. Ian Chapman, owner of *Marita* and a member of the Bosham Sailing Club, with Miss Julia Carali from Athens. They have just announced their engagement
- 6 Mrs. Cooke, wife of Rear-Admiral
- J. G. B. Cooke

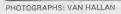














LETTER FROM **SCOTLAND** BY JESSIE PALMER

7 Mr. J. Ayres, owner of Corunna, and Miss E. Howes from New Zealand 8 Mrs. John C. Doherty, wife of Captain Doherty, U.S. Assistant Naval Attaché in London





A new form of art has burst on an astonished-but generally appreciative-Edinburgh-collages based on egg boxes. An exhibition of them is at present being held at Adam House, and is the work of two charming and imaginative women.

The originator is Mrs. Frances Parker whose husband is Professor of Spanish at the University of Edinburgh. One day she was playing about with an egg carton to amuse her small son, and suddenly saw it had artistic application. So she began working on them quite seriously. Then her friend Mrs. Catharine Murray (wife of the secretary-solicitor to the White Fish Authority in Scotland) got interested in the idea. Both hold the Design Diploma from Grays' School of Art in Aberdeen, so perhaps it is not surprising that they see artistic possibilities where we see eggs. Both have a wide interest in art-Mrs. Parker works with mosaics and Mrs. Murray does art therapy with mental patients.

As well as the egg boxes, they use pieces of wood, wire and furnishing fabrics and some of the resulting pictures have a striking realism and are, of course, three dimensional. "They're a kind of paper sculpture. We think it has never been done before," Mrs. Murray told me. "I suppose they come into the category of collage."

The age barrier

Reactions to the egg box art vary: "There's usually rather a hush when we say we're working with egg boxes," says Mrs. Murray, "teenagers and people up to about 40 are generally wildly enthusiastic. Over 50 they're a bit sceptical." The egg boxes, mounted on hardboard and simply framed, are finding their way into many Scottish homes. "I don't think we'll have very much option but to go on with it," Mrs. Murray commented. "I think it will create a bit of controversy in the art world."

Mrs. Murray has always been too diffident to exhibit her abstract paintings, yet is evidently taking considerable delight in trying this new form on Scotland's conservative capital. Whatever the general verdict, at least one distinguished Scots art critic received samples of the work enthusiastically, and apparently unaware of their components, when he saw them at the recent women artists' exhibition in Edinburgh.

There are about 100 of these collages on show, and proceeds from the exhibition, which was opened by Professor H. A. Bruck, the Astronomer Royal in Scotland, will go to the Save the Children Fund.

Altruistic expansion

A branch of Altrusa International is now being formed in Glasgow-following the Edinburgh one created last autumn. Though one of the organizations' aims is to enable professional women to get to know each other and to appreciate each other's different work, Altrusa is not merely a social club. Its chief function is service to the community-personal rather than money-raising with members giving their own time to causes they consider worthwhile.

Altrusa started in America in 1917, but reached this country only three years ago when a branch was formed in Leeds. Now there are eight groups in England, one in Wales, one in Eire. The first chairman of the Leeds group is Mrs. Marjorie Robinson herself a Yorkshire woman, who is now the British organizer. She has been in Glasgow some weeks assembling the group.

"It usually takes six to eight weeks to start," she told me. "There are 20 founder members and membership is by invitation." Each prospective member is interviewed personally-they are professional women and those holding executive or administrative posts in the business world. There is enthusiasm in Glasgow: "Women holding down responsible jobs are often the ones who are willing to do this little bit

Mrs. Robinson has no further plans for Scotland, but says she would be delighted to hear of any other city interested in forming a group. Now there a dozen in Britain (Dublin comes into Britain for purposes of the count) British Altrusa is now eligible to form itself into a federation which it will do in May at a London conference. The international president, Mrs. Edith de Busk (a lawyer from Dallas), will attend.

Chasing the sun

Escaping the worst of the winter in Scotland are the Earl & Countess of Airlie who, a week or so ago, left Airlie Castle, Angus, for America. "We're going to stay with friends in Florida," Lady Airlie told me, "and expect to be away about a month." They may spend a short time in London on their way home but they'll certainly be back in good time to welcome spring at Airlie when the gardens, Lady Airlie's pride and joy, should be looking their best.

Lady Airlie had encouraging news about their son, the Hon. Angus Ogilvy, who has been ordered by his doctors to rest. "He's all right now," Lady Airlie assured me. "He just needs a good rest."

The girls, Mr. Bone observed, are taking over. We were talking about the Season and he pinpointed this trend. "Mothers are leaving the choice of decor and entertainment much more to their daughters. There used to be a tendency for mothers to pick a band they had when they came out. A bit square, you know. Now, of course, the girls want a beat group. Consequently the dances are livelier and much more amusing."

And Mr. Bone should know. During any given season he estimates that he goes to more parties than any one debutante and enjoys himself hugely. The reason for this enviable popularity is not that Queen Charlotte once granted his family some Freedom of the Drawing Rooms, or because he has aspirations to being a social butterfly of the most relentless order, but because he creates the decor for parties and dances. "There's another change," he remembered, "the girls want a complete decor, a whole room, or series of rooms transformed into a nightclub or an Italian fishing village. This gets right away from the old-fashioned, rather stiff, bowl of flowers and elegant drape style."

We met at the Chelsea Arts Club during a blizzard and while warming up beside a massive log fire chatted about summer palaces, fleeting pageants on long warm evenings. Mr. Bone feels he has affinities with the court decorators of the 17th and 18th centuries, men like Lodovico Burnacini and Giacomo Torelli da Fano. He is a big, jovial man looking more like a country squire than an artist, his only concession being a beard—but small and immaculately manicured.

Talking to Mr. Bone, and looking at a colour movie of his work, it quickly became obvious that doing decors for debs_is rather more than hanging up a few garlands. The scheme has to be planned down to the last detail, then handled like a military operation.

"The majority of my work goes under canvas, as the hosts generally add a marquee to the house. It's a cross between a circus and a film set: the work has to stand close inspection from all angles,

unlike a stage set that is only seen from one side. There's also more to it than simple designing and painting. Once the scheme has been agreed, I meet the tenters and we decide how the requirements are going to fit in with the marquee system. If there are to be things hanging from above, they have to be assembled on a complex of ropes and pulleys before the tent goes up, because once it has you can't climb about in the roof. Then there is lighting to think about. It's no good creating a series of careful sets if they aren't going to be lit properly. Catering comes into it as well—often the food ties in with the general theme, and one must also be careful about placing the band." He was well under way by this time and I was there hauling on ropes alongside.

Mr. Bone is most proud of a scheme he created for the Summer Ball at Stourhead last year. He transformed an enormous marquee into a paddle steamer. Some 8,000 square feet of canvas was painted to represent the river banks, there were false perspectives at either end to give the impression of a boat; the marquee poles were disguised as masts and the band stood on the bridge, beneath which the food appeared. Mr. Acker Bilk played, his striped waistcoat and bowler hat having an appropriately Mississippi flavour.

Another massive and brilliant scheme was an underwater decor devised for Miss Jessica Kitson's coming-out dance last year at Mr. Paul Getty's Sutton Place, in which fish mobiles swam gracefully over the dancers' heads.

Before we got completely carried away Mr. Bone applied the brakes with a note on limitations. "People have to be nudged gently in the right direction. For a start all this designing has to be done with bad weather in mind. It's no good deciding to have a barbecue at one end of the garden and a nightclub several hundred yards away, because it's sure to rain. Sometimes people are lucky with the weather, but one must play safe and keep everything under cover." Time is another factor that needs control. Clearly it takes many weeks to create a setting in the first place, but some

hosts ask for help a mere three weeks in advance. Some go to the other extreme though: Mr. Bone is now thinking about a dance scheduled for 1970. But, more precisely, he rarely has more than an afternoon at his disposal to put the sets in place. "On a hot June day this can be rather unpleasant work, and the next day everyone wants everything away as quickly as possible. But what's worse is having two dances on the same night."

All the painting of murals is done at Mr. Bone's studio, a rambling, cluttered stable next to his 17th-century farmhouse at Puttenham in Surrey. Mrs. Bone—sculptor Sheila Mitchell—is in charge of the three-dimensional work: statues, paper sculpture animals, mobiles.

Mr. Bone started doing this work as a natural reaction to his main work as a serious painter: "You cannot do serious painting all the time, and this type of work offers a most refreshing contrast. For one thing the ordinary artist has no opportunities these days to work on such a large scale."

During recent years, Charles Bone, a graduate of the Royal College of Art, has had ten one-man shows; the most recent at the Canaletto Gallery (the barge moored in Little Venice) last November. His work ranges from objective studies to the abstract, but the hit of his last exhibition was a large portrait of his neighbour, Mrs. Peter Sellers ("a really beautiful girl"). He is one of the dozen artists who use the Canaletto Gallery, taking it in turns to show their work, a scheme that means the artists have a more frequent and regular access to the public than is normally available in the art world. He also has a strong line in designing ceramic tiles, and lectures regularly on design.

The Season 1965 promises to be as busy as any, and Mr. Bone is still looking for the opportunity to execute a scheme that so far no one has risked—a dance decor entirely abstract. "I think it would work and look extremely well. But people generally want to stick with nightclubs or re-creations of places where they spent their holidays." Before leaving and braving the snow I felt lought to ask how much Mr. Bone's services would cost the debutante papa: "Ho, ho, I'd rather not say." he replied.

Charles Bone and his wife Sheila peer (left) through the gloom and eerie larger-than-life statues in their studio, a rambling barn (below) littered with the unglamorous basics for glamorous nights



In a convent cell in 19th-century Germany, Anna Katharina Emmerich, called the Nun of Dülmen, had visionary conversations with Christ and His Apostles. Her hands were bandaged to hide the marks of the stigmata and she dreamed of the last home of the Virgin Mary. The nun died in 1824 but 45 years later an archaeologist discovered a 4th-century chapel built

around an old house exactly as legend and Anna Katharina had said. It stood 2,000 feet above the blue Aegean just five miles from ancient Ephesus, where early pilgrims had journeyed to honour the memory of Saint John and Saint Paul. This year writer PETER CARVELL and photographer RICHARD SWAYNE took the dusty pilgrim road from Izmir to the shrine

Ephesus is used to visitors. St. John wrote the Gospel there; merchants came from Alexandria to bargain with bankers from Rome; St. Paul fought to found the first Christian community; pilgrims journeyed in their millions to the Temple of Diana. Ephesus disappeared into the mud till about a century ago, but for 500 years before and after Christ it was the Mecca, the Paris and the Wall Street of the civilized world. Today the ruins still give an impression of power and greatness.

The road now starts from Izmir, 45 miles away. Once, when Izmir was Smyrna, they fought for the honour of receiving the Roman governor first. Now modern Izmir welcomes NATO generals, and visitors flock to Ephesus.

On the plane from Istanbul the air was rarefied and the clientele international, but next morning in the hot stuffiness of





the Izmir bus station we were in Turkey and life was real again. At eight o'clock—on the dot as always—the bus swung south along the bay. In front sat an old peasant couple swarming with fleas. Her hair was dyed with henna and covered in twisted white muslin, while he wore the Ataturk uniform of breeches, open shirt, waistcoat and flat hat. He also wore boots but kicked them off to get down to bargaining with the conductor for the 1s. 3d. fare. The old woman next to me in her green pyjamas and black coat looked nervous as we stopped on the hill leading out of town.

We passed shops bulging with melons, dumps of discarded Dodges and Plymouths outside the NATO road, and men driving their carts standing up like charioteers. And then suddenly the big, bare, brown country. The old woman gave a sigh of relief, drew the curtains and closed her eyes. She was home.

The road to Ephesus is modern tarmac. The hiss of hot tyres and the monotonous Turkish music become a soothing back-

ground as the hills come out of the heat haze and disappear round a bend. But life is still rugged and seems to have stood still for 2,000 years. A train of camels sneered by, their backs covered in green cloth decorated with gold. Leading them on his ass was a huge man with an orange turban and burnt face, an old woman in Biblical robes strode down the road staring at the passing buses.

In the bus life went on. The young man behind counted his worry beads and his friend ate three cucumbers-with white cheese and bread, the traditional daily diet. At the petrol station we collected three more children, two baskets, one bicycle and a fisherman who looked like St. Peter-Hollywood version. At Selchuk the bus stopped and we got off. Everyone waved and settled back to discuss the crazy foreigners. The Turks are building a new country and find it difficult to share our love of old cities and civilizations, but with Ephesus they understand. "It is where the mother of your prophet lived I think," said the girl at the airport.

Left: A solitary passenger waits in an Izmir park for the bus to Ephesus, a bumpy hour's drive away. Below left: 15 miles from Ephesus the bus overtakes two women in Biblical robes. Below: Local men drive their carts along the road, many of them stand up like charioteers

The minibus from Selchuk banged over three miles of dirt track and left us in the middle of the city that was Ephesus standing in the middle of a plain that leads down to the sweep of the bay and rises to cypress-dotted hillsides. The harbour has disappeared but the road into the city is there and you can walk up the Arkadiana Avenue into the Agora and sit in the café and drink "chay." Ephesus is only partly excavated. As usual money ran out when less than half the job was done and the statues and columns and walls are lying where they were found. Water pipes snake across bath floors; bull's heads are everywhere, and opposite Hadrian's Gate you stumble on a mosaic of a bird.

The marble road runs through the city. On either side you can wander into a riot of houses and temples, baths and libraries, brothels and gymnasiums. And in the enormous theatre where Demetrius stirred up 25,000 people against St. Paul you can sit in the upper circle and look over the city, down to the sea and up to the hills where the seven shepherd boys slept for 200 years. At the entrance to the theatre a small boy appeared offering Roman (Continued on page 261)

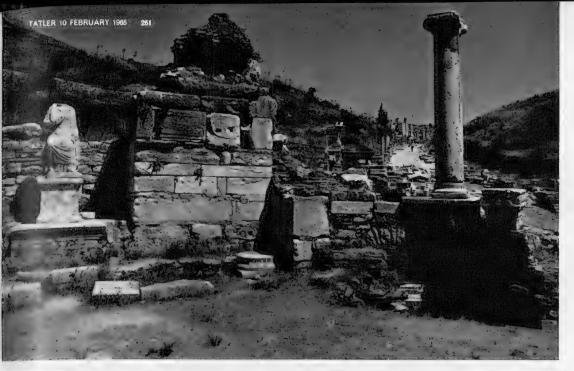




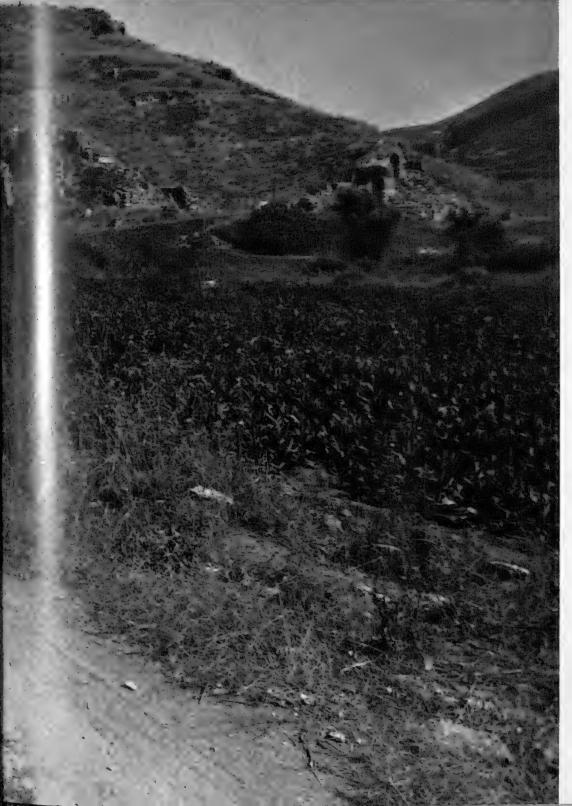








Left: The main street of Ephesus which stands in the middle of a plain. Opposite page, right: A hunter on his way home takes the bus for the last 10 kilometres. Opposite page, centre and left: Passengers on the bus. Below: The last 1,000 yards of the journey. There are still families living off the land near Ephesus



lamps for 10s. He came down to seven and then accepted five after signalling the offer to Dad whose head was peeking over the mound behind the highest seats.

Some ruins are dead and meaningless. Not Ephesus. It begs imagination. The crackle of the crickets becomes the bustle of the Agora; the crowd cheer in the theatre; the 200 bishops fill the double church of the Virgin Mary and proclaim that she is the mother of God; the columns sprout and walls grow—helped by a little guide for 9d.—and you can see how impressive Ephesus was to the millions of pilgrims to Diana.

Five miles away the modern pilgrim goes to the house of the Virgin. The chapel has been rebuilt and is set among flowers in a countryside where the nightingale and cuckoo seem to sing to each other. Outside the chapel flows a stream supposed to have healing powers. Inside, rows of crutches testify to its success. The heat and spectacular glory of Ephesus have gone and instead there is a calmness and incredible sense of rest. It would be difficult to find something more beautiful.

On the way back we passed black goats running among the tobacco plants and children outside reed houses watching with serious faces. Back in Selchuk Justinian's cathedral, built where St. John wrote his gospel, was being excavated, the men finding pottery and coins with every hour. From the ridge you can see the site of the Temple of Diana and in the village storks resting on every chimney.

At twilight on the way back to Izmir the bus was quiet and the road empty. We passed more camel trains and women in white robes walking through tall fields of corn on the cob. In the villages men sat smoking their water pipes, the children played at the well in their pink pyjamas. The mountains darkened and the heat of the day was over. Up front a boy began to sing an old Turkish folk song about the joy of travelling and the friends he was going to meet. It was no different from the new songs the beats sing on the great trains taking them across the American West. At Ephesus time means nothing.





From left, clockwise: Red morocco stationery rack, £8 16s. 3d.; in it, Nile Blue writing paper edged in white, 20s. 6d. per hundred, matching envelopes 24s. 6d. per hundred, and correspondence cards, 30s. per hundred, all from Frank Smythson, New Bond Street. Smythson's have a range of nine papers milled to their own specifications, a wide selection of die styles for addresses is available. At Home cards, 50s, a hundred (including envelopes) from Truslove & Hanson, Sloane Street. Leather bound loose-leaf address book, 25s. 6d. (including one refill) by Leathersmith at Harrods. Speak-r-Phone battery-run telephone amplifier, 15 gns., Malcolm I. Sinclair & Co., Ltd., Gates House, New Broadway, W.5. (Ealing 8834.) Polished metal calendar, 42s., Henningham & Hollis, Mount Street. Card index file, 7s. 9d. (index cards 1s. 11d. a 100, guide cards 2s. a packet), all branches of Ryman's. On it, folding visiting card, 6 gns. a hundred, engraved, from Frank Smythson. 1 lb. of string, 5s. 4d., Ryman's. On it, packet of adhesive labels printed with your name and address, 37s. 6d. for 500, Henningham & Hollis. Grey and red pen mug, 2 gns., Regali, Cadogan Place, S.W.1. Pencils, 4d. each, double-ended rubber, 1s. 9d., Truslove & Hanson, Parker Pen, 10 gns., Henningham & Hollis. Stationery rack in black leather with a thin gilt line is part of a desk set by Leathersmith at Harrods, 252s. 6d., including paper knife and blotting pad (both shown in this picture), calendar, notepad and address book. In the rack is Truslove & Hanson's Mayfair blue-laid writing paper, 25s. a ream, and envelopes, 10s. 6d. a 100.

"Fragile" labels, 1s. a packet, Ryman's. Swivel desk lamp which folds into itself for travelling, £6 17s. 6d., from Ryman, 4/5 Langham Place, W.1. Fingertip telephone index, £2 13s. 6d., Frank Smythson. Engraved invitation cards from Henningham & Hollis. Leather notepad and magnetic pencil, £2 10s., and memo-box cum calendar, £3 5s., both from Frank Smythson. Small stapler, 8s. 9d., Ryman's. Ruler, 4s., Henningham & Hollis. Sealing wax, 1s., Ryman's. Green & Gold Colibri lighter, £12 1s. 6d., and matching ashtray, £1 9s. 6d., from Regali. Individual name and address stamp in rhodium plated case, 3 gns., Frank Smythson. Library set, 5 gns., Truslove & Hanson. Illuminated reading-glass, 30s., Henningham & Hollis. Pink alabaster box, £2 12s. 6d., Regali, and paper-clips, 4s. a thousand, Ryman's. Letter S paper-weight £1 12s., Frank Smythson



Fashion by UNITY BARNES & ABOUT

LEFT: Grey hopsack coat, in-curved at the waist and half-belted at the back, with a skirt to match. Coat 15½ gns., skirt, 4½ gns. at Jaeger House, Regent Street, Manchester and Edinburgh. Moriot's little caramel straw breton has a white-princate brim, at Harrods. Cross-strapped beige calf shoes, £3 9s. 11d. at main branches of Dolcis. RIGHT: Almond green wool coat has a broad front band with loop fastenings, seen again on the pockets. By Liza Spain, 26½ gns. at Liberty; Samuels, Manchester; Cyril Livingstone, Leeds. Burnt sugar roll-brimmed hat by Otto Lucas at Harvey Nichols.



The once-in-a-lifetime thrill of leaving school for ever has an added excitement now that the Season is less formal and more fun.

Bright girls who are coming out and going about this season will be whirling in clothes that have as much fresh prettiness—and stamina—as they have themselves.

Photographs by Dmitri Kasterine.

Pale rosy pink wool suit, bow-fastened, has a gaily flaring skirt. By Matita Junior, 19½ gns. at Diana Warren, New Bond Street; Pophams, Plymouth; Marie Gordon, Inverness. Pink straw hat has a rose at either side. By Otto Lucas at Fortnum & Mason.









FAR LEFT: French printed cotton, beige and white, in a tiny Victorian design, makes the skirt and flounced cuffs of a high-waisted dress, below a white linen bodice. By Hilary Huckstepp, £9 at Alexis, King's Road; Alice Middleton, Coventry; Kempthornes of Richmond.
CENTRE: Crimson
and navy ribbon braid
is stripped across a sleeveless shift of a dress in white bouclé wool. By Belinda Bellville Boutique, 16 gns. at Harrods; Madame Joan, Nottingham; Cyril Livingstone, Leeds. LEFT: Liberty printed silk, in softly muted shades of sage green and blue, is diagonally darted, widens gently at the hem, has doubly belled sleeves for extra prettiness. By Avantgarde, 20 gns. at Liberty.









on plays

Pat Wallace / Timeless drama

Shakespeare's Richard II is the new production of the Nottingham Playhouse, a theatre which has as varied if not as long a repertory as the National Theatre. Mr. John Neville plays the King, as he has in the past at the Old Vic. and also directs, while Mr. Michael Craig plays his cousin and rival, Bolingbroke.

Absurd as it is at this point, particularly after the quatercentenary year, to attempt to say anything fresh about Shakespeare's greatness as a playwright, the strength of his sheer technique nevertheless makes its impact afresh with a performance of this work in which there are no preliminary flourishes but, from the first line spoken, the action is engaged and the stage already set for drama and tragedy. "Old John of Gaunt, time-honour'd Lancaster, hast thou, according to thy oath and bond . . . demands Richard and immediately we are in the thick of it with the quarrel between Bolingbroke and Mowbray, their abortive duel and their sentence to leave England and "eat the bitter bread of banishment." Richard at this point in his career is governing as best he may with a full sense of the divine appointment of kings, with a shaky economic policy and with the companionship of the more insouciant members of his Court. He is often cheerful, seemingly casual, and his departure for the wars in Ireland with a near empty treasury is undertaken on what seems to be an impulse. If so it is a fatal one, since it leaves many of the older nobles in deep concern (proving that even in the 14th century there was much talk of death and taxes) and gives Bolingbroke his opportunity to return to England, gain the ear of many disaffected lords and mount the first stages of his advance upon the throne itself.

On his own return Richard finds hardly a man in his late circle who has not defected to Bolingbroke's side and he must count not only on savagely depleted forces but on the sole companionship of another and younger cousin, Aumerle. It is now, as the threat to his kingship grows and as messengers bring constant news of desperate events, that we follow

the great and moving scene in which Richard, near despair, moves to an acceptance of his fate. There is such poetry here, such moving and familiar lines that no matter how often one has heard them spoken one feels their impact and their nobility afresh each time.

When Richard and Bolingbroke are finally confronted, Richard surrenders his rights and in the later scene surrenders his crown before being conveyed to the Tower, parting from his loving young Queen and, in the end, being murdered by a knight and his followers who think to do the new king's pleasure. So Bolingbroke's reign begins in the shadow of tragedy and terror: "Though I did wish him dead, I hate the murderer, love him murdered," and Bolingbroke sets out on a voyage of atonement to the Holy Land. The inevitable progression of these events as we know them through Shakespeare's magic rather than from the pages of a history book has both pathos and grandeur for in all this chronicle there is not a man who is wholly vile and the enemy Bolingbroke, ruthless in ambition, has in him glimpses of a fineness of character. It is a story of kings and it all happened years and years ago but it comes close to our 20th-century hearts and this makes it a wonderful play. Mr. Neville and Mr. Craig

are well matched and often well contrasted. It is extraordinarily interesting, too, to see how their performances build up in time with the play's momentum, John Neville playing Richard at first almost as a lightweight, and Michael Craig no more than gruff in his first scene. Miss Gemma Jones as Richard's Queen is like some sweet little tapestry figure, to a degree where one might almost imagine flowers and unicorns in the background of her brief appearances. In the part of the Duke of York Mr. Christopher Hancock proves himself again a fine speaker of verse and one of the few criticisms of the direction that I would make is the pace at which John of Gaunt (Mr. Ronald Magill) takes the famous "England" speech though I suppose there is a very real problem in tackling such a world-known set piece as this.



Catherine Feller displays offstage extroversion in contrast to her rol in The Marriage Brokers at the Mermaid Theatre. In Gogol's pla she is a shy young girl for whom a marriage is arranged

Elspeth Grant / The formula as before

If you remember Mr. Peter Sellers as the accident-prone Detective Inspector Jacques Clouseau in The Pink Panther you may be delighted to hear that he turns up again in A Shot in The Dark. On the other hand you may, as I did, experience a slight uneasiness. In an attempt to repeat, possibly to improve on, a past success does Mr. Blake Edwards, the producer-director, go too far? I think he does—and when I tell you that he goes as far as a nudist camp and has Mr. Sellers roaming through it wearing nothing but a guitar, I think you will agree with me: nudist

camps are really very old hat and the gag is unworthy of talented Mr. Edwards.

As pompous, bungling, pigheaded Clouseau, Mr. Sellers again takes to disaster as a duck to water and is often very funny—but this time we know what to expect: inanimate objects will conspire against him, billiard-cues become intractable in his hands, doors bounce back to hit him on the nose and footstools trip him, and inevitably every moment of hauteur will be followed by one of humiliation.

At the house of the millionaire, Ballon (Mr. George San-

ders, superbly snooty), a murder has been committed. The parlourmaid, delectable Miss Elke Sommer, has been discovered in her bedroom with a smoking revolver in her hand and her lover, the Spanish chauffeur, dead at her feet. Clouseau, assigned to the case by accident, takes one look at the girl and decides she is incapable of murder. His theory is that she must be shielding the real killer, to whom she will eventually lead him if she's allowed her liberty.

Everywhere that Miss Sommer goes, sudden death follows her-Mary's little lamb was no more faithful a tagger-on-but it would take more than the seven ensuing murders occurring in her immediate proximity to rock Clouseau's faith in her (and his own perspicacity). Any other member of the Ballon household-a right old nest of vipers-could be guilty, but not Miss Sommer. He is, as it turns out, absolutely right.

Mr. Sellers gravely accepts mishaps as his fated lot (some people do seem quite proud to reflect: "This could only happen to me") but they don't come as naturally as they did in the Panther of happy memory. By the time Clouseau had stumbled into a fountain, twice fallen from upstairs windows, twice torn his trousers, driven naked with Miss Sommer (similarly nude) into a Paris traffic jam, and thrice been pounced upon by the manservant (Mr. Burt Wouk) on whom he practises judo and karate. I began to regard him rather as his assistant, droll Mr. Graham Stark, does: a little wearily. A spot of sophistication by way of contrast to the clowning would have been. by me, more than welcome.

Whether or not you can make head or tail of One Way Pendulum-the screen version of Mr. N. F. Simpson's playyou're almost bound to enjoy, for their sheer unexpectedness, the nuttily self-absorbed characters and the dazzlingly dotty dialogue. I laughed a lotthough I did feel so eminently fantastic a piece needed a more fantastic style of direction than Mr. Peter Yates has given it. While unreality is acceptable in the artificial atmosphere of the theatre, one's inclined to boggle at it when it crops up in the cinema, as here, against a completely naturalistic background, photographed dead straight.

The Groomkirby family, living together in a modest suburban house, blithely pursue their own individual interests as if they belonged to separate worlds. Dad (Mr. Eric Sykes), a

do-it-yourself fiend, erects a full scale model of the Old Bailey in the living roomwithout noticeably disturbing Aunt Mildred (Miss Mona Washbourne) who, one gathers, has for years been sitting there in her wheel-chair under the impression that she's awaiting transport home from the Outer Hebrides.

In the attic Groomkirby's son, Kirby (Mr. Jonathan Miller), is teaching a vast assortment of speak-your-weight weighing machines to sing the Hallelujah Chorus: he never utters, always wears black. His teenage sister, Sylvia (Miss Julia Foster), frets over the length of her arms and decides that, as they're too short to reach the floor without her bending down, she can't possibly go out with her boy friend (bewildered Mr. Kenneth Farringdon).

Mrs. Groomkirby (Miss Alison Leggatt, divinely detached and deadpan) busies herself endlessly with the housework and pays a burly charwoman (Miss Peggy Mount) to drop in twice a week to eat up the food left over by the family.

In his home-made Old Bailey, which he peoples with an imaginary judge, fierce prosecuting counsel, amiable defence counsel (Mr. George Cole), and a handful of court officials, Mr. Groomkirby attends the trial of Kirby (who is absent) on a charge of having murdered 43 persons without due cause.

Kirby, it is maintained, kills people so that he can have a reasonable excuse for wearing mourning. Mrs. Groomkirby, taking the stand, explains: "We dressed him in black as a baby, you see, for the contrast. If we'd had a black baby, we'd have dressed him in white." "A black baby?" says the judge, in Lady Bracknell tones: "Is there any Negro blood in the family?" Mrs. Groomkirby is not sure: "Well, my husband has some bottles in the bedroom but I've never found out what's in them."

I am fully aware that this film will not be everybody's meat—but if you're game to try an unaccustomed flavour, you might find a nibble rewarding.

In case (improbably) you want to know, as the admen seem to think you do, "Where do good little girls go when they want to be bad?" see The Pleasure Seekers: it says they go to Spain. At least, that's where the Misses Ann-Margret, Carol Lynley and Pamela Tiffin go in search of sex. Backgrounds (Madrid, Toledo, etc.) beautiful, manners deplorable, morals indiscernible.



Pamela Tiffin is one of the three good little girls who go to Spain in search of fun in the film The Pleasure Seekers, finding it in the form of Tony Franciosa

on books

Oliver Warner/Poet and painter

Rosalie Glynn Grylls' biography Portrait of Rossetti (Macdonald 35s.) has two particular claims to attention. The first is that, unlike at least one serious venture into Rossettiland, it is sympathetic. This artist was a man of remarkable gifts, a leader in the pre-Raphaelite Movement and the author of many poems, some of which were interred with the body of his wife in Highgate Cemetery and exhumed seven years later. The other attraction is the interest of the illustrations. Some of these are lovely; others, like Holman Hunt's portrait of Rossetti, outstanding; yet others, Burneversion of William Jones' Morris at his loom, for instance, very amusing. The author is balanced in her judgments, and her book is fully documented.

If your own memories of childhood include, as do mine, a darling nanny, they will be quickly overlaid by Evelyn Piper's The Nanny (Secker & Warburg 18s.). It is an intricate though swiftly moving story of the effect on a young child, Joey, of one of the most macabre 70-year-olds I have encountered in fiction. She is

English, alas, though the story is set in America. I cannot recommend this as a comfortable bedtime story, but for suspense of the kind where you have to follow every incident with the greatest care, I rate it high.

For Kicks by Dick Francis (Michael Joseph 16s.) is quite a relief to turn to. It is one of those stories such as Nat Gould, in a past generation, used to produce by the dozen. The background is racing. Those high-powered gentry. the pillars of the Jockey Club, are concerned at the doping of horses by a means they cannot detect. Already, one investigator has met his death in a suspicious car accident, and the Earl of October is on the look out for another. He finds Daniel Roke, a stable owner whom he persuades to track down the scoundrels. There is excitement, violence and death, but I'm glad to report that Roke succeeds. This is unpretentious stuff, but of its kind very good indeed.

Herzog by Saul Bellow (Weidenfeld & Nicolson 21s.) is a long novel about the mild breakdown of one Moses Herzog. It requires a steady

interest in the odder processes of the mind. In Herzog's case, his condition leads to compulsive letter-writing to all sorts of people, and very striking some of them are. I recognize considerable talent in this book, and a gift for drawing minor characters, but the essence of Herzog himself does not seem worth the trouble that Bellow has taken to portray him.

"' 'What a Gold Cup!' said a strong grey-haired lady at Newmarket. That day three people told me in confidence that she was a daughter of King Edward VII." This odd snatch is from Nicholas Wollaston's Winter in England (Hodder & Stoughton 30s.) which describes travel and contacts in such places as Skegness, Leek, Ludlow, Lowestoft, Liverpool, Corby, Wisbech and Cerne Abbas by a writer with an acute ear and eye for character and conversation, an open-minded sense of curiosity, and the essential gift of enjoyment. A much truer England is seen "offseason," and I think this is a valuable picture of parts of the land we live in. Change sometimes comes slowly, and I hail with joy the Ludlow I used to know well between the two World Wars.

Briefly . . . It is pleasing to welcome the completing item in Frank Swinnerton's quartet

of novels about the Grace family, who have now produced, in Laura, a musical prodigy. Quadrille (Hutchinson 21s.), I am glad to report, shows no falling off in the skill of one to whom the craft of narrative has long been second nature. The earlier volumes were The Woman from Sicily, A Tigress in Prothero, and The Grace Divorce . . . An Introduction to Kendo by R. A. Lidstone (Judo 37s. 6d.) is an illustrated treatise on Japanese fencing, with descriptions of Japanese swords and armour, sword-testing, and an account, not exactly rollicking, of the ceremony of hari-kiri, or formal suicide. It is, so I understand, the only work of its kind in English, and certainly it is full of extraordinary

The Seventh Galaxy Reader, edited by Frederick Pohl (Gollancz 18s.), is a new selection from a leading science-fiction magazine, and it contains 15 tales by such practitioners as Ray Bradbury, Damon Knight and R. A. Lafferty. In its own way, rousing stuff, though not always easy to swallow . . . Fifty Ships that Saved the World by Philip Goodhart (Heinemann 35s.) is about the swopping of West Indian bases in World War II for 50 over-age American destroyers. A catchy title, though not very accurate.

on records

Spike Hughes / International masterpiece

By one of those paradoxes for which there seems to be no explanation Debussy's Pelléas et Mélisande, perhaps the most essentially French opera ever written, always seems to be better appreciated and performed by foreigners than ever it is by the composer's compatriots. Mary Garden, the first Mélisande, was a Scot, and so was Maggie Teyte, who succeeded her. In the recording now in stereo for the first time (Decca: three records, mono also) only one of the five most important parts is sung by a French singer. The Mélisande (Erna Spoorenberg) and the Arkel (Guus Hoekman) are Dutch; the Golaud is Canadian (George London); the Geneviève is English (Josephine Veasey); the conductor, Ernest Ansermet, and his orchestra are Swiss. The only Frenchman is the baritone Camille Maurane who, at 54, gives a wonderfully youthful performance of Pelléas.

Pelléas, like Fidelio, is one of those rare masterpieces that will not survive inferior performance. Nothing can ever totally disguise the character and genius of Rigoletto, but a bad Pelléas or a bad Fidelio just sends you fast asleep. With this new recording, however, the unique quality of Debussy's opera is never in any doubt; Ansermet's performance misses none of the beauty and subtlety of a work peculiarly well suited to the intimacy of the gramophone.

A few months ago Decca set out to record the Complete Dances and Marches of Mozart. The issue of the first three volumes (mono and stereo) rates as a kind of interim dividend before the series is resumed in the spring. Mozart's Dances and Marches, played with great elegance by the Vienna Mozart Ensemble, are by no means trivial occasional pieces. They have immense variety and invention

and, in the case of the dances written not long before the composer's death, sudden moments of unexpected seriousness. According to my reckoning there are at least eight more marches and another 156 dances to come in this series. An admirable prospect.

I promised to tell you about the remarkable pianist, C. Puxtep. The sleeve of his Russian MK record being bilingual it was only a matter of time to discover that "C. Puxtep" was the Cyrillic form of S. Richter, who plays (mono only) Prokofiev's Seventh and Ninth Piano Sonatas. One of the great joys of these Russian recordings is the solemn ideological tone of the sleeve notes. which assure us that the Seventh Sonata, written in 1942 during "the Great Patriotic ends with music that "calls to mind the boundless might of a great country wakened for victorious struggle." To us heretics this finale will never sound like anything but an exuberant toccata by Prokofiev in his noisiest and most entertainingly extrovert mood. The Ninth Sonata is a more restrained affair where even the scherzo is oddly subdued. But perhaps this isn't surprising; it was Prokofiev's last completed piano work and he was miserably ill at the time, C. Puxten is in tremendous form in both works.

The courage and enterprise of the small record companies is surely something this country ought to be proud of. A new label, Concert Artist, has made its first appearance with the first-ever recording of a symphony by an English composer who died 11 years ago and whose music is therefore now unfashionable and virtually unknown. Concert Artist, how-

ever, have decided to remember Sir Arnold Bax, Master of the King's (and then the Queen's) Musick from 1941 to 1953, and have recorded his Fourth Symphony, played by the Guildford Philharmonic conducted by Vernon Handley (one record, mono and stereo). Bax, who wrote six symphonies, never had to struggle for a living; he had a handsome private income which some consider inevitably deprived his music of vital urgency. But he was no dilettante, and if the Fourth Symphony is interesting rather than enthralling there is never any question of the composer's great gifts.

Sir Arthur Bliss, who succeeded Bax as Master of the Queen's Music (why did they have to go and drop the 'k'?), was far more of a rebel in his time than his predecessor ever was; but where Bax's music has retained its very distinctive personal flavour, Bliss's seems to date most unexpectedly. At least, the Colour Symphony (Ace of Clubs: one record, mono only), which excited everybody so much in the 1920's, now sounds as if most of it had been taken from the sound track of an uplifting wartime documentary. Nevertheless, with its fill-up, Bliss's Introduction and Allegro, this recording of the Colour Symphony offers a fascinating study in the comparative staying power of musical shock-treatment.

Meanwhile a treat for the Mahler addict: the first stereo recording of the Eighth Symphony (Philips: two records, mono also). The Utah Symphony Orchestra under Maurice Abravanel meets up with a De-Mille-size cast of soloists and choirs from all over the Mormon state to justify the work's nickname of "Symphony of a Thousand."

on galleries

Robert Wraight / The wedding will not take place

The idea was to write a piece that somehow married the exhibition of drawings and watercolours by Adolph Menzel at the Arts Council Gallery, and that of paintings and drawings by Giacomo Manzu at the Hanover Gallery. But apart from the mellifluous alliteration that makes their names seem to belong together-Manzu-Menzel or Menzel Manzu-it is difficult to find even the most tenuous link between the art of the 19th-century German and that of the 20th-century Italian. The proposed wedding will not, therefore, now take place.

The Arts Council's exhibition marks the 150th anniversary of Menzel's birth and coincides with the 60th anniversary of his death. He is widely held to be the major artist produced by Germany in the 19th century, but that is as much an indication of the limitations of German art during the period as it is of Menzel's somewhat limited importance. He has been compared by over-ardent German admirers with Gourbet but this realism was of a very

watered-down sort that now seems remarkable only when seen alongside the sickly Romanticism of most German painting of his time.

Nevertheless he exercised a powerful influence on the course of German painting and on German painters who, though they were aware of the art revolution that was taking place in France, remained virtually unaffected by it till the end of the century.

The present exhibition shows him to have been a brilliant draughtsman, even an inspired one, but his imagination was of the earthbound sort. "When he drew," writes Dr. Irmgard Wirth in a catalogue note, "Menzel's eye worked rather like the lens of a camera and his small energetic hand followed it easily, certainly and quickly." Almost everything in the exhibition confirms this. We get the impression that even the historical drawings, especially those for his illustrations to the History of Frederick the Great, were somehow made in this way.

Was he psychic? Could he see into the past? No. He just swotted up the period in museums. The illustrations made him famous but they were a waste of a great talent that, in our eyes, was much better pent on such subjects as the evolution of 1848 and the election of the following year.

n this country we are inclined to think of sculptors is sculptors and painters as ainters-and ne'er the twain shall meet. Rack our brains as we may, we can think of only one British sculptor of any importance at all who has attained equal stature as a painter. But on the Continent the spirit of the Renaissance sculptorpainter or painter-sculptor lives on in a few outstanding artists-Giacometti, Marino Marini and Giacomo Manzu are the names that come immediately to mind. Though we have had some opportunities to see both aspects of the work of Giacometti and Marini, the Hanover Gallery exhibition provides what is, I believe, London's first showing of Manzu's paintings.

All 14 canvases in this show have the same subject-Artist and Model-a subject with which, as anyone who saw the exhibition of his sculpture at the Tate Gallery in 1960 will remember, he has also been preoccupied as a sculptor. They are a curious set of pictures in which sometimes convention is reversed and the artist appears nude, the model dressed. And in the painting itself there are curious inconsistencies that are not explained by the fact that the pictures range in date from 1957 to 1962. Basically there are two styles of painting here, and this inconsistency is comparable with what I believe is an unfortunate feature of some of Manzu's sculptures of the last few years, when he began around the middle 1950s to resort to a labour-saving way of indicating details by scratching lines on the surface of his clay.

but with a long, rapturous scene of sustained mature passion. These are real people; the point of the work is not simply a happy end; it is about chastity and fidelity.

There are all the familiar Straussian thrills-soprano triumphant, rising in ever higher arcs of melody over divided strings: the waltzes weave through; there are many strongly characterized minor roles and an overall feeling of space and sensuous delight. It is music with which overfamiliarity could well breed contempt, but Georg Solti, conducting, made sure his auditors would not grow weary before the long evening ended. He maintained a lightness, a certain translucency which meant constant delight. Lisa Della Casa and Dietrich Fischer-Dieskau are recognized as the world's leading exponents of Arabella and Mandryka: both are totally within the characters, both possess voices of quite exceptional beauty. Apart from these guests the rest of the singers were all members of the Covent Garden regular company, a fact worth pondering over when lamentations about poor performances rise. No one is less than adequate: Joan Carlyle. Michael Langdon and Josephine Veasey are outstanding.

Peter Rice's sets are vast and heavily opulent, though for the first two the idea is probably better than the execution-one was slightly conscious of cardboard balustrades just a bit out of true. But the final set catches perfectly the flavour of a Viennese hotel: it is magically lit and beautifully scaled. Rudolf Hartmann directed, a task he has performed for this opera many times since his Munich version of 1939. Now, at Covent Garden, the production is fresh and inventive: the ball scene is a formidable example of smooth manipulation, no heavily contrived groupings, just a constant impression of people in the distance. There are still several opportunities to see this production before it is rested for a while-but not, I hope, for long.

Meanwhile Sadler's Wells offer a new production of Verdi's A Masked Ball. It would be an easy, but dispiriting, exercise to recount the faults and disappointments rampant in this dismal affair, starting with Motley's sketchy and theatrically impracticable sets. The outburst of booing that greeted Colin Davis' stage call on the first night could barely have been for his handling of the score; rather, I assume, for his responsibility as Musical Director for allowing the production to be shown at all. Elizabeth Fretwell as Amelia sang with warmth and drama.

on opera

J. Roger Baker / A beauty & a beast

Every now and then the Royal pera House comes up with a eally superb new production. one thinks of Don Carlos, of 'osca, of Cavalleria Rusticana, nd now Arabella can be added o the list. It seems odd, listening to this ravishing music, hat the opera has never been done in repertory here before the Bavarian State Opera brought it briefly in 1953). It has all the ingredients of a popular success, perhaps more than the same composer's Der Rosenkavalier, in the same breath as which it is frequently mentioned. Whereas Rosenkavalier delves into the uncomfortable region where beauty fades but the physical urges remain strong, Arabella simply celebrates the joy of a perfect love match. But, as this is a Richard Strauss-

Hugo von Hofmannsthal collaboration, it isn't quite so simple.

Arabella keeps her suitors at bay, convinced that the Right Man will appear. He does, in the form of a rich, handsome baritone called Mandryka. Owing to the impoverished condition of the family however, Arabella's younger sister Zdenka has to go around disguised as a boy—this is not only economical, it concentrates attention on the older sister. Zdenka falls in love with Arabella's most ardent suitor and pretending to be Arabella entices him into her bed. Mandryka gets wind of this scheme, there is a brief quarrel and scene of misunderstanding before all is righted. The opera does not end with a conventional happy reconciliation,



Arabella at Covent Garden; the denouement. Against Peter Rice's magical set, Lisa Della Casa in the title role comforts her sister Zdenka (Joan Carlyle) while their parents (Josephine Veasey and Michael Langdon) control their anger

THE NEW **FACES** OF PARIS



wave and movement. Make-up, too, is softer and younger-looking. The eyebrows are arched and pencilled in or brushed on more delicately. Eyeliner is kept to a minimum, shadow is less obvious. The complexion is soft beige by day, porcelain-pale at night. The lips, though neither bright nor dark, are no longer pallid: cinnamon pink, soft rose and gentle coral are the chosen colours.

At the spring collections, Pierre Balmain's models wore "La Dolce" make-up, one that Revlon is promoting for 1965. It will be on sale here on 22 February. The lipstick colours are Caramella for day, Coralissima or Passionata Pink for evening. The eyes are given a rounded look with grey eye-shadow, eye-liner and Fabulash for day and blue for evening. Tawny Peach Blush On is applied just below the cheekbones. Harriet Hubbard Ayer's new make-up "Metamorphose" was worn by the models at Jacques Heim and Guy Laroche. This also rounds the eyes, decorates the eyelids with Platine eye-shadow and dusts the complexion with Poudre Scintillante, a light-catching powder. Over a soft brownish-pink lipstick, Rose de Sienne, is stroked Super Brilliant, a colourless salve which gives the lips extra shine. You will be able to buy all these in March.

Germaine Monteil has two new lip colours, Croisiere a pinkish red and Sologne a brownish pink. Her new

The comb is by Boutet de Monvel chez Yvette Barran, the make-up-"Candlelight."

Top right: From Carita, Paris, the Ligne Angelot. The head is still small, the hair short, but no longer straight. As in this picture, the hair waves and bends, curves back from the face.

Bottom left: Also from Carita is this style created for Pierre Cardin's models. Most of the 4-inch long hair is brushed back from the face but a fall of hair, starting from the crown, hangs over one eye. Bottom right: Alexandre keeps the head small and round but gives it a halo of fluffy curls—a portent, perhaps, of what is to come in 1965 hair styles. The make-up is Metamorphose by Harriet Hubbard Ayer.

BEAUTY FLASH

Instead of gas, Lanvin's new leakproof atomizer uses mechanical pressure to dispense fragrance. According to the makers, this means you get more fragrance for your money. The fluted glass container enables you to see when the fragrance is running low and the Vapospray can then be filled from the standard size bottle. This spray withstands high altitudes and extremes of temperature, making it ideal for travel. The Vapospray, which contains 3 oz. Eau de Lanvin, costs 59s. 6d. in My Sin, Prétexte, Scandal and Rumeur and 70s. 6d. in Arpège and Crescèndo.

WEDDINGS





Above: Larpent-West: Marianne de Hochepied, only daughter of Lt.-Col. & Mrs. D. de H. Larpent, of B.F.P.O. 40, was married to Capt. Valentine West, son of Major A. A. West, and the late Mrs. West, of Folkestone, at the Royal Military Memorial Chapel, Sandhurst.

Top: Pemberton-Pharo-Tomlin: Joanna Marguerite, only daughter of Lt.-Col. & Mrs. J. B.
Pemberton, of Axminster, Devon, was married to John Axel, son of Mr. & Mrs. A. C. Pharo-Tomlin, of Reigate, Surrey, at St. Andrew's Church, Chardstock, Devon.



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A correspondent who has been writing to me for a number of years asks: "What is a fricassée?" It appears that her mother used cold boiled chicken for this dish and now, after many years, this reader came across a recipe with the instruction to "sauté the chicken joints." She comments: "I shouldn't have thought that anything sautéed would look like a fricassée."

All cookery questions call for a little research, if only to confirm my own views, so I turned to my mentor, Escoffier, who states that any fricassée, whether of chicken or veal, starts with raw, not cooked, meat. So it does in the kitchens of first-class restaurants and hotels. In one restaurant kitchen, where I am always welcome, the chef also insists on the chicken being skinned in the first place.

FRICASSÉE DE POULET À L'ANCIENNE (serves 5): disjoint a young 3-lb. roasting chicken, making 4 portions of the halved legs, 2 wings and 2 breast pieces. Skin them. Put the skin in a pot with the wing tips, neck, giblets (except the liver) and skinned feet. Cover with 2 pints of water. Add a sliced small onion, a sliced medium-

DININGIN

sized carrot, a *bouquet garni* and seasoning. Cover, bring to the boil and simmer for 1 to 1½ hours.

Melt 2 oz. of butter, add the chicken pieces and let them stiffen. They should not colour more than the butter colour, certainly not even to the palest gold. "Stiffening" means just that. It also seals the meat. Sprinkle with $1\frac{1}{2}$ oz. of plain flour and turn the pieces over and over to coat them with it and at the same time butter the flour. Sprinkle with a little salt and pepper.

Remove from the heat and blend in up to 1½ pints of the hot strained stock: boil, add about ½ pint of dry white wine such as an inexpensive Chablis. Cover and cook gently for 35 to 40 minutes, which should be enough for a young bird.

Tiny onions and mushrooms are included in this old-fashioned fricassée. It is better to cook the onions (20 small ones for five servings) in a little of the chicken stock and add them about 10 minutes before the end of cooking. Drop 6 or 8 oz. of mushrooms into a small pan in which a walnut or so of butter, a few drops of lemon juice and a tablespoon of water have already come to the boil. Cover and boil hard for 2 minutes. Season them a little.

Transfer the chicken to a heated dish, top with the onions and mushrooms and keep hot.

Make this sauce: Beat together 1 or 2 egg yolks and a generous 1 pint of double cream. Mix 2 tablespoons of the hot stock in which the chicken was cooked into this blend and then, away from the heat, stir this into the remainder. Taste and, if necessary, add further seasoning. Add a walnut of butter, let it melt through, then pour the sauce over the vegetables and chicken. A young boiling chicken can also be cooked this way but allow 112 hours for it.

This old-fashioned chicken

fricassée can be adapted to other dishes. CHICKEN À LA KING, for instance. Omit the onions and use a small can of red sweet peppers, sliced, in their place. Serve in a shallow entrée dish with a garnish of small groups of asparagus tips, and heaps of cooked peas.

This paprika chicken may not be quite as the Hungarians would make it but remains an excellent dish. After stiffening the chicken pieces in the butter as above, remove from the heat and add a level dessertspoon of very red paprika, then stir in the stock, return to the heat and proceed as before. The point here is that paprika tends to lose colour if it is cooked in the butter. First, then, remove from the heat and, if anything let cool a little and your finished sauce will be a lovely tone. Or blend a level tablespoon of curry-powder into the flour and butter in the first stage of the fricassée and proceed as before Serve with boiled rice.

I recently bought the juicies South African peaches that have met with for a very long time. Look out for these smooth-skinned, red-cheeked peaches, at 9d. to 1s. each Their flavour is marvellous



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Dudley Noble / This desirable freehold

MOTORING

"Bijou flat, sleep four. Kitchenette, c.h.w., c.h., w.c. Location anywhere in the world." That is how R. J. Searle of Thames Street, Sunbury-on-Thames. might describe the result of the work they carry out on Land-Rovers to convert them into motor caravans sans pareil. Searle's offer a wide range of conversions to suit models old and new to buyers' varying requirements, but they list four main versions of their "Carawagon," as the end product is called. I have been touring around in their SIII De Luxe with elevating roof. which would cost you £1,275but not a penny would go to the purchase-tax collector.

For this you get an extremely solid vehicle, with four-wheeldrive that will take you over mountain and morass, through desert and desolation, and all the time there behind you will be your bed, breakfast, luncheon and tea. Most notable feature of this particular model is the extending roof, a sturdy structure with windows, a metal top and wooden ends incorporating ventilator panels. Secured by catches around the outside, it is countersprung so that one person can easily erect it, and then there is more than six feet of headroom for the occupants.

Running along a whole side of the interior is a cupboard that gives working space for the preparation of meals, and provides a wardrobe whose lower part is sunk below floor level to afford hanging length for garments. A section of the cupboard swings out to make a table: for washing-up no actual sink is provided, but a plastic basin is used beneath the pump-cum-tap at the after end of the cupboard. Water from three 3-gallon jerricans, which form the "mains," can be warmed through a heat exchanger in the engine's cooling system.

Continuing our tour of this desirable residence we arrive at the back door, which has a spare wheel mounted externally, and under it a step to bridge the considerable height of floor from ground. Mounted on the inside of the door is a neat little gas cooker, which hinges down for use and is fed by twin domestic gas cylinders under the body at the rear. Also powered by gas is a refrigerator (£29 10s. extra),



handily placed near the cooker, and alongside it a comfortable couch with room for three, and a chemical toilet beneath it.

At night the couch unfolds to form a double bed, and occupants rest their feet on the hinged-down backs of two of the driving cab's three seats. Along both sides of the interior, just above the windows, are capacious pockets for the storage of oddments: these pockets also contain two ham-

mock-like bunks which unroll and attach to an easily-set-up framework, giving sleeping space for two more above the main bed. When the engine is running the vehicle's interior can be kept warm by a powerful heater with thermostatic control to maintain an even temperature (£22 10s, extra).

Searles list a vast number of extras for their Carawagons to suit them to the most arduous conditions as they are favoured



Searle's converted Land-Rover, the "Carawagon" SIII de Luxe model (above) and (left) the furnished interior

by travellers heading to the most out-of-the-way spots. Typical of these is a tall. tubular-framed tent which can be attached to the vehicle's rear, with access via the back door, to provide more living room. And to get additional luggage space, an ashwood rack can be fitted over the cab to carry bulky items (£12 10s. extra). The fact that no purchase tax is payable does, however, keep down the overall price of a Carawagon.

Above all, the advantage of using a Land-Rover as the basis of the conversion is that an owner need have no fear of wandering off the beaten track. With four-wheel-drive engaged, and a low-ratio gearbox to give a total of eight forward gears (both these transmission refinements are standard), he can penetrate the remotest spots. Even if he should get bogged down, there is yet another extra-a winch-with which the whole outfit can haul itself into the clear.

The Land-Rover in its long wheelbase form, as used for the Carawagon, makes a rather cumbersome vehicle for everyday jaunts. It feels very large to a new driver, though I found it about the same length as most largish cars. Fuel consumption is, not surprisingly, quite heavy, and even on good roads one must reckon about 20 m.p.g., while a lot of low gear, four-wheel drive work of course consumes more fuel. The diesel-engined version appeals to many buyers even at £114 extra, for a tankful will take the vehicle nearly twice distance that petrol would.

My choice this week covers a man from head to toe. Starting at the top, there's news that Claridge's barber's shop is now associated with André Bernard. Bernard's name is better known to women than men, but the new salon should prove very popular-it's no disadvantage to find a haircut so near to a good meal and a drink. This Hairdressing "Gentleman's Salon" is off the main reception area, and is quietly luxurious and masculine in a restful sort of way. Apart from a haircut, here one can find André Bernard's range of men's toilet preparations—tonic dressings, shampoos, frictions, hair pomades, colognes, shaving creams and after- and pre-shaving lotions. These are sold under the name Grande Armée.

Dropping from a smooth, braced chin to the neck. I have seen some shirts with interchangeable collars at Adam W.1 in Kingly Street; the unusual feature is that the collars clip on to the neckband by means of press studs, not collar studs. The shirts cost 49s. 6d. and come in three colours: white, light blue, or navy, with a choice of two collars out of white, light blue or gingham check: extra collars are 6s. 6d. each. The permutations are quite useful, though I personally don't like the idea of a navy shirt with a gingham collar. But it would be useful to have a white or pale blue shirt with a supply of white or pale blue collars.

The same shop also sells casual trousers with seams down the front of the legs instead of creases. They keep their shape well, but since the optical effect of a seam is much like a good crease, the main advantage is that they wouldn't need pressing quite so much. These trousers, made up in tweed, cost between 89s, 6d, and six guineas, according to the cloth selected.

Cecil Gee have some new wool shirts from Italy that might bring spring a little closer, in the mind at least. They are made from a mixture of alpaca and mohair, with rather subtle black and brown stripes on a white background. Also at Cecil Gee are some good looking Italian raincoats, made from pure cotton treated with

"Scotchgard," a water repellent finish. These are available in two styles: one with a fly front, long side vents and two vertical scoop pockets, made up in light fawn, charcoal or black, and fully lined with contrasting velvet corduroy of black, red or fawn, for about 25 guineas. The other is in a more military style, double-breasted and belted. It comes in the same basic colours, but is half-lined in the velvet corduroy in lovat, cherry or fawn and costs a guinea more. Both raincoats come with matching hats.

Cecil Gee are fast building a name in Britain for their Swedish "Tiger" suits. These are very well cut and tailored and are some of the best I've seen in the middle price range of ready-made suits. I like the charcoal grey flannel suit with a green lining, for 31 guineas. There is also a very good-looking dinner suit in midnight blue mohair, the lapels and cuffs faced with satin, for 38 guineas. And for those who, like me, don't really believe that any blue can look black at midnight or any other hour, this suit is also available in pure black.

A passing word from the Wool Secretariat: their colour forecast for this spring is silver grev. Perhaps it's the influence of that Ascot scene in the

My Fair Lady film, but whatever inspired it, silver grey is certainly a very useful and good-looking colour for a suit. Hopsack? Flannel? It makes up well in both materials.

Reaching the end of the page. and the toe of the man, I come to shoes. The spring and summer forecast here reads more like a bestiary. Most of the animals in Noah's Ark look like ending up as shoe leather. Camel, dromedary (a subtle distinction, indeed), walrus, rhino, elephant, steerhide. whaleskin-these are the tough, distinctively marked skins that will be joining the more usual smooth or grained calfskin. Sometimes the textures will be mixed, with a smooth toecap on a rough grained boot. Chukka boots are back in favour, and so is natural crêpe rubber soling, direct from the plantation, for casual wear. Toes, generally, are shallow and squarish, ar l the stitched welt is gaining favour again.

My plea for the name of a good alteration and repair tailor brought in some interesting suggestions, which I am very grateful. I shall be reporting on them ju as soon as I have tested then but as I don't want to have t rip my suits apart solely for this purpose, it may take tim

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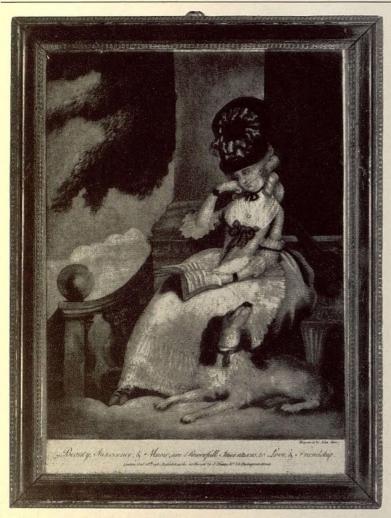
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NTIQUES





A short time ago any suggestion that it would be an advantage to include either glass pictures or tapestry portraits to complete an interior decor would have been thought démodé. But gradually pictures in both mediums are finding a new following. Certainly the charm and colour of these works of art can add their own particular feeling; perhaps it is the difference in texture that is complementary to the accepted oil and watercolour paintings, and enhances the whole effect. I therefore propose to consider glass pictures and tapestry portraits in both this and my next article.

Often erroneously thought to belong solely to the Victorian era, glass-paintings have, in fact, a place in distant history. They were known to the Egyptians and it is recorded that the French during the 10th century created such pictures. At the end of the 17th century, when it was fashionable to collect good mezzotint engravings, many people wanted more colourful decoration, and to cater for this demand it is said that John Smith, a master in the art of mezzotint engraving, started to colour these prints from the back.

This process was quite difficult, entailing laying the print down on the glass and carefully rubbing the paper away from the back. Then with great skill and just as much gentleness, colouring it to give the increased decorative value. John Smith's methods were followed through successive generations but came into prominence at the end of the 18th century and again in the mid-Victorian days. It was only for a short time during the latter part of the 18th century that glass paintings flourished in England. It is possible to find glass paintings depicting many religious and sporting subjects, and some were in sets of four representing either the seasons. hunting, fishing or shooting. But as they were on glass and, therefore, fragile, it is not easy to find them these days. Indeed three, or even two, of a set is a fortunate find.

I illustrate, by courtesy of Charles Woollett of Wigmore Street, two very charming and good examples. One carries the inscription "Beauty, Innocence and Music are powerful incentives to Love and Friendship" and is dated 1780. The other shows "The Tender Mother" which is after a painting by Greuze and dated 1770.

Like everything in the world of art quality varies in these glass pictures; however, the finer specimens, like most other collectors' items, have gained considerably in importance over the past 20 years.

Above left: A glass picture of the late 18th century Left: Another of the same period after a painting by Greuze



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